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CRYPTOZOOLOGY

OUT OF TIME PLACE SCALE

Bessire

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A.
The exhibition is curated by Mark [illegible] C. Bessire and Raechell Smith [illegible] Artspace at the Kansas City Art Institute. Artists include:

B.
[illegible] considered a marginalized practice or a farcical [illegible] or hidden animals. Its most notorious pursuits include the Loch Ness Monster, Bigfoot, and the Abominable Snowman

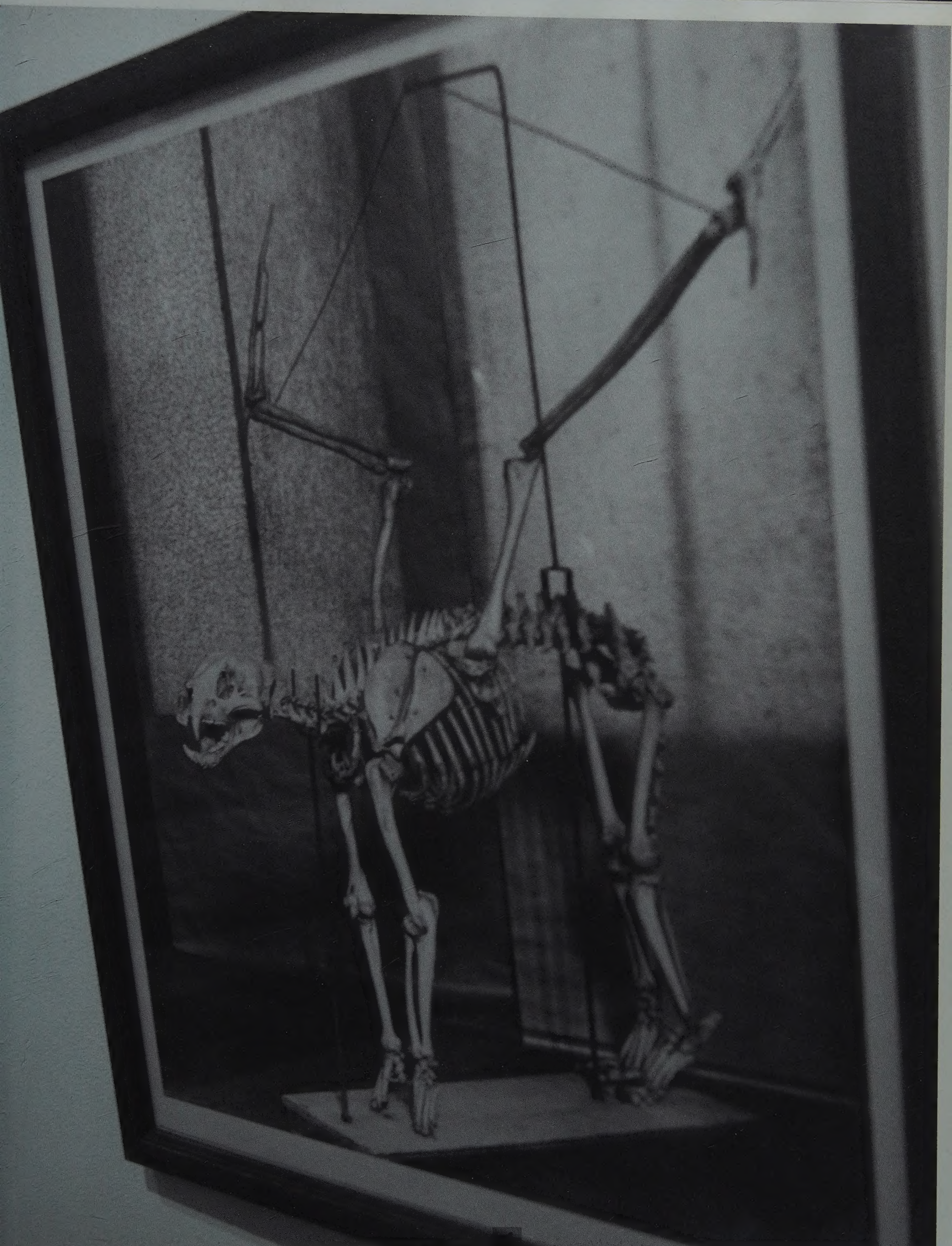
Cryptozoology

Cryptozoology is a fascinating zone of inquiry for contemporary writers and artists interested in the fertile margins of the history of science and museums, taxonomy, myth, spectacle, and fraud. Within these broad boundaries these essays balance a personal wonder or romanticism of the natural world with a critique of the history of science and representation of nature. The very definition of cryptozoology implies a quest, a search for something not yet realized. Mining the theoretical and design terrain of the 21st-century graphic novel and the medieval curio cabinet, or **WUNDERKAMMER**, this book explores the interest in cryptozoology by writers, scholars, contemporary artists, and popular culture.

In this series of essays, we are guided through or led into controversial subject matter by an anthropologist, a cryptozoologist, an art historian, two curators, and an artist to explore and consider a range of issues that challenge, among other things, facets of the history of science while, at times, vigilantly defending the theory of evolution. Rivaling the passions and convictions of the artists included in the exhibition, the authors are equally fascinated by the social framing of science, myth, and natural history and the possibility of rethinking the relationships between time, place, and scale through art and science. The theme **OUT OF TIME PLACE SCALE** challenges the taxonomic limitations of hierarchy, linearity, chronology, and/or context that museums (and art history) manipulate to control presentation. Staking out a position, or non-site, that blurs the boundaries between **TIME PLACE SCALE** and choosing not to deconstruct predominant museum ideologies, this project forms an alternative mode of address: an approach whose options favor a return to the organized mayhem, wonder, delight, and spiritual and intellectual adventurism of pre-Enlightenment curio cabinets.

Through essays and art projects, three areas of inquiry are traced throughout the book: Artists, Adventurers, and Environmentalists; History of Science, Taxonomy, Dioramas, and Museum Display; and Pop Culture, Myth, Spectacle, and Fraud. Venturing into literary terrain that encapsulates all the essays, these philosophical writings reveal the project's fascination with the relationship between the "subjective" and the "visual" and discusses art, myth, science, and the **WUNDERKAMMER** in light of Francis Bacon and Bruno Latour. The conversation between artists and writers in this book bridges science, art, and pop culture in an era plagued by disinformation and ecological disaster, a time when science and art are framed as much by economics as by rigorous scientific research and visual cultural history. Breaking down the authority and hierarchy of representation, they turn the anger and clinical aesthetic of institutional critique manifested in deconstructivism into a groundwork for changing the traditional representation of nature as it engages its scientific and cultural constructs.

Reining in cryptozoology's tendency to blur the boundaries between science and pseudoscience, anthropologist **LORING DANFORTH** provides, through a discussion of Bigfoot, a critical analysis of the ramifications of undermining science, while acknowledging the importance of a healthy critique of authority.



The exhibition *Cryptozoology: Out of Time Place Scale* is organized by the Bates College Museum of Art and the H&R Block Artspace at the Kansas City Art Institute.

EXHIBITION SCHEDULE
June 24 – October 8, 2006
Bates College Museum of Art

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H&R Block Artspace at the
Kansas City Art Institute

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CRYPTOZOOLOGY OUT OF TIME PLACE SCALE

Bates College Museum of Art
Lewiston, Maine

CONTENTS

Artists
Rachel Berwick, Sarina Brewer, Walmor Corrêa, Mark Dion, Sean Foley, Joan Fontcuberta and Pere Formiguera, Ellen Lesperance, Robert Marbury, Jill Miller, Vik Muniz, Jeanine Oleson, Rosamond Purcell, Alexis Rockman, Marc Swanson, Jeffrey Vallance, and Jamie Wyeth.

8 Introduction by Mark H. C. Bessire and Raechell Smith
12 Acknowledgements

Essays

14 Mark H. C. Bessire	Alternative Authorities and the Museum of Wonder
74 Sean Foley	Cryptozoology as Art
82 Loring M. Danforth	Cryptozoology and the Search for Bigfoot: Science or Pseudoscience?
108 Loren Coleman	An Introduction to Cryptozoology
124 Chris Thompson	Fort Knocks
140 Dave Filipi	Do Cryptozoologists Dream of *Jurassic Park*?
152 Nato Thompson	The Call of the Wild

Artists/Projects

1 Joan Fontcuberta and Pere Formiguera	Fauna (elements of)
2 Sarina Brewer	Rogue Taxidermy
44 Jamie Wyeth	Antubis
46 Ellen Lesperance and Jeanine Oleson	Bigfoot and Nioka
52 Mark Dion	Hall of Cryptozoology
60 Walmor Corrêa	Project Unheimlich
68 Alexis Rockman	Map of Cryptozoology
72 Sean Foley	Lake Monster Habitat Diorama
91 Jeffrey Vallance	Wildman and Tasmanian Tiger Museum
104 Loren Coleman	Future Museum of Cryptozoology
120 Jill Miller	Waiting for Bigfoot: 51 Days in the Forest
130 Marc Swanson	Killing Moon
132 Robert Marbury	Rogue Taxidermy
134 Rachel Berwick	Thylacine
148 Rosamond Purcell	Dog-Heads and Conjoined Twins
157 Vik Muniz	Pictures of Ink

158 Captions
160 Bibliography by Sean Foley
162 Biographies
164 Object List

INTRODUCTION

Cryptozoology is the quest for unknown, rumored, or hidden animals. Within scientific arenas especially, it is often considered a marginalized practice or a farcical adventure. However, as this exhibition and catalog reveal, it has become a rich yet under-explored theater for artistic investigation. While cryptozoology's most highly recognizable pursuits, known as cryptids, include the Loch Ness Monster, Bigfoot, Yeti, and the Abominable Snowman, there are also less notorious pursuits, such as the believed-to-be-extinct Tasmanian tiger and the rediscovered coelacanth, as well as numerous new discoveries of animals that, once documented, depart from the highly speculative arena of cryptozoology and enter into the classified natural world. The very definition of cryptozoology implies a quest, an adventurous search for something not yet realized or hidden. The preeminent cryptozoologist Loren Coleman has suggested that cryptozoology is the interest in animals out of time, place, or scale, and from this notion we derived the title of the exhibition.

Cryptozoology: Out of Time Place Scale was first inspired by a studio visit between curator Mark Bessire and artist Sean Foley, soon after Foley's realization that Loren Coleman, the most celebrated figure associated with contemporary cryptozoology, lived literally around the block from his studio in Portland, Maine. The enthusiasm for this topic spread, something like a growing social contagion, and further conversations with artists Alexis Rockman and Mark Dion and curator Raechell Smith ensued. Over a period of five years, a very diverse group of artists making forays into the seemingly obscure world of cryptozoology was identified, documented, and sought out. With an awareness of the popular and mythical allure of cryptozoology, the artists' fascination with cryptids and the human search for them long preceded the current explosive interest of the mainstream media.

The wondrous assemblage of international artists Rachel Berwick, Sarina Brewer, Walmor Corrêa, Mark Dion, Sean Foley, Joan Fontcuberta and Pere Formiguera, Ellen Lesperance, Robert Marbury, Jill Miller, Vik Muniz, Jeanine Oleson, Rosamond Purcell, Alexis Rockman, Marc Swanson, Jeffrey Vallance, and Jamie Wyeth in a provocative exhibition provides us with a fascinating cross-section of multidimensional artists whose musings reveal the boundless nature of contemporary art at the beginning of the 21st century.

An exhibition environment such as this offers alternative authorities, complex layers, and multiple stories—all serving to smudge the borders and neat delineations of natural history, art, and mythology—and demands a book with range. In this series of essays, we are guided through or led into controversial subject matter by an anthropologist, a cryptozoologist, an art historian, two curators, and an artist to explore and consider issues (presented, represented, or re-presented by the artists) that challenge, among other things, facets of the history of science while, at times, vigilantly defending the theory of evolution. Rivaling the passions and convictions of the artists included in the exhibition, the authors are equally fascinated by the social framing of science, myth, and natural history and the possibility of rethinking the relationships between time, place, and scale through art and science.

Reining in cryptozoology's tendency to blur the boundaries between science and pseudoscience, anthropologist Loring Danforth provides, through a discussion of Bigfoot, a critical analysis of the ramifications of undermining science, while acknowledging the importance of a healthy critique of authority. As popular culture continues to erode the distinction between fact and fiction, Danforth worries that the degradation of science provides ideologues with ammunition to question evolutionary theory while propagandizing for Intelligent Design. Like many of the artists in the exhibition, he is interested in why myths such as Bigfoot exist and why we persist in exploring the irrational.

Cryptozoologist Loren Coleman lends a privileged insider's view of key events and figures, providing an excellent history of cryptozoology. Moving from Charles Fort, Bernard Heuvelmans, and Ivan T. Sanderson to Coleman himself, and on to Fortean philosophy and definitions of cryptozoology, we learn about the fascinating characters who pioneered interests otherwise neglected, marginalized, and dismissed by mainstream science and natural history. Coleman also reveals to us a defining moment for cryptozoology when, in 1812, the "father of paleontology" Baron George Cuvier stated that "there is little hope of discovering new species of large animals." Not surprisingly, Coleman rises, as generations of cryptozoologists before him, to the ongoing challenge posed by Cuvier's statement. He proceeds to outline a lineage of cryptid discoveries made in the ensuing years and sets forth his own vision for the field.

Art historian Chris Thompson delves into the legacy of Charles Fort and his influence on contemporary art and philosophy. In discussing Fort's 1919 book *The Damned*, Thompson pinpoints the relationship between artistic research and cryptozoology:

> *The great researcher [Charles Fort] of anomalous phenomena writes of the curious and sometimes acrobatic ends to which early modern science was prepared to go in order to explain the existence of meteorites. During an era in which it was generally inconceivable that material found on earth could have its origin elsewhere, the fact of the meteorite—seemingly proof positive of extraterrestrial input—had to be laboriously reframed by responsible scientists as a freakish accident: lightning striking a particular earthly metal under precisely the right conditions, that sort of thing.*
>
> *Of course evidence only exists in relation to the paradigm that makes it visible; over time enough maverick voices, combining empirical evidence with the theoretical frameworks in which to make it intelligible, produce a shift in scientific convention that lets the fact of the meteorite come to count as reality instead of speculation, outright invention, heresy, or, worse, nonsense.*
>
> *This Fortean space at the margins of mainstream inquiry is where the fields of artistic research and cryptozoology encounter one another.*

Thompson's essay continues the discussion with Coleman and some of the artists in the exhibition. For example, we learn that Fort's significance for artist Alexis Rockman is undermined by an oscillation between science and pseudo-science, creating doubt over the scientific method. In the current era, the reality of global warming could very well lead to ecological disaster, and this matter is at the heart of Rockman's artistic practice and key to Loring Danforth's argument.

Film/video curator Dave Filipi offers a wonderful description of the power of film to encourage responses to the irrational and impossible (a relative term as we move further into the biological millennium). In *The Lost World* dinosaurs are found to still exist in an outpost isolated from "civilization," and the premise of *Jurassic Park* is "what if we could bring dinosaurs back." If *The Lost World* was the first film to encourage a mass audience to wonder about the possibility of dinosaurs still existing, then the reality of cloning came alive in *Jurassic Park*. As a genre, dinosaur films have spawned a host of other films—of cryptids and of natural disasters—and the question "what if" is consistently posed. This "what if" is at the heart of cryptozoology and a common currency among all the works of art in the exhibition.

Maverick curator Nato Thompson points out in his essay *The Call of the Wild* that "with modernism's increasing focus on the human condition and the image itself, the metaphoric potential of the animal disappeared." Thompson makes us wonder if the prevalence of animal imagery in contemporary art is a reaction to modernism and/or a symptom of a new period of thought at the new millennium that is interested in metaphor, symbolism, and the apocalypse. Or, is it because a new breed of artists like Mark Dion see their work as not so much about nature but rather about "the manner in which we represent nature"? Clearly the focus is turning toward a concern for the treatment of nature/environment and, even more so, the question of what "nature" is and how "nature" is represented. Thompson cites many exhibitions and numerous contemporary artists who are at the forefront of this philosophical (and artistic) discourse. There is a belief that this area of questioning, rethinking, and presentation has major implications for our planet and the evolving (or devolving) relationship between humankind and nature. Thompson also introduces us to an important recurrent theme ever present throughout this project when he comments on current trends, saying that the "emergence of the animal has paralleled the renewed interest in the *Wunderkammer* [curiosity cabinet]."

As a leading co-conspirator in the project's development, a participating artist, and essayist, Sean Foley inserts a unique perspective on visual analysis through his practice and interest in cryptozoology. Venturing into literary terrain that encapsulates all the essays, these philosophical writings reveal the project's fascination with the relationship between the "subjective" and the "visual" and discusses art, myth, science, and the *Wunderkammer* in light of Francis Bacon and Bruno Latour. In terms of the "subjective" we learn:

> *Art, myth, and, in this case, cryptozoology exist as a hub for emotional, sensual, and provocatively idiosyncratic "what ifs" and experiential open-ended symbolic images. This is the value of the arts: total immersion in subjectivity and a collective safe harbor for experimental, thoroughly considered intellectual constructions.*

In terms of the "visual," he states:

> *The dependence on visual similarities and "typing" that cryptozoology uses to qualify its ideas runs dangerously close to problematic 19th-century practices. Under the pretense of science, stereotyped judgments of a person's race, class, mental health, or aptitude are based on facial features or unusual physical, visual, behaviors. Cryptozoology introduces ideas relating to representation, but avoids using the tools of representation and that often results in fetishizing its subject. In the interest of being considered zoologically legitimate, many cryptozoologists tolerate slightly anomalous data, problematic eyewitness narratives, and ambiguous specimens. Rather than targeting or acknowledging the unscientific methods used to imagine an explanation—symbol, simile, metaphor—they fold everything into their narrative and it becomes a fetish. At best, this tendency can only yield analogies that are generative within the arts and, ironically, not in the scientific community they are trying to convince.*

It is clearly a tightrope of meaning where one can easily slip between realms of myth and science and fall into the dangerous and fantastical. This situation is made most evident in the *Wunderkammer*, which terrified Francis Bacon, who desperately wanted science to move away from the subjective. It is interesting that the *Wunderkammer* is the spine of the visual and philosophical presentation of the exhibition because it also provides a critique of the museum's tendency toward linear explanations and authority of classification and taxonomical systems. It should be no surprise when Foley explains:

> *The cultural and scientific production of cryptozoology is most analogous to the* Wunderkammer. *The culture and prevailing intellectual climate during the 17th-century heyday of the curiosity cabinet was enthralling, stimulating, and logical in a visual sense. Although this often precluded scientific method, it did allow a more intuitive, subjective, and humanistic means of understanding without sacrificing the sense of wonder that propels the curiosity to make or collect.*

At the heart of *Cryptozoology: Out of Time Place Scale* is a desire to revisit and recreate aspects of the visceral and intellectual experience of wonder, recalling the sense of discovery and awe elicited by an encounter with a *Wunderkammer*, a curiosity cabinet of a bygone era.

There is also a strategy of exploring (with equal parts nostalgia, respect, and critique) the shifting strategies and methodologies of the museum institution and its evolving mission(s)—with their varying collection and interpretive strategies focused on natural and cultural history, science, art, or specific bodies of knowledge. The museological practices of agenda, process, and goals examined by the Institutional Critique art movement of the past 20 years serve to acknowledge the shortcomings of certain past and present practices, for example the problematic relationship between the *Wunderkammer* and standard scientific methods, or the paradigm shifts of exhibition design revealed by the rapid replacement of taxidermy and diorama environments with new technologies and multimedia presentations. The focus on these issues and their impact on their respective disciplines, and on the experience and perceptions of the museum visitor (the consumer of information), has inspired this project to be a productive environment for debate and further inquiry.

Perhaps the most complex challenge embedded in the project was the attempt to foster a dialogue and, ultimately, collaboration between multiple divergent elements. An exercise that began with considering, on one level, the collusion of art and science and pseudoscience, for example, was transformed into a dynamic convergence of paths representing many perspectives, many disciplines, and wildly different experiences, qualifications, and expertise. Arguably, something valuable was gained through the sharing of each unique and individual viewpoint and the results have been acknowledged, embraced, and integrated wherever and however possible.

We convened to explore cryptozoology because of its rich plethora of parallel themes, ideas, and a wide-ranging cross-section of inspirational sources, much of which is further explored and contextualized in Mark Bessire's essay *Alternative Authorities and the Museum of Wonder.* Herein, we find a taxonomical approach of sorts that considers the similarities and differences of the artists and gathers them into three loose groupings—*Artists, Adventurers, and Environmentalists; History of Science, Taxonomy, Dioramas, and Museum Display; and Pop Culture, Myth, Spectacle, and Fraud* for more focused topical consideration.

As Bessire's essay begins, he states that "cryptozoology is a fascinating zone of inquiry for contemporary artists interested in the fertile margins of the history of science and museums, taxonomy, myth, spectacle, and fraud." And so, rather than engaging in efforts to prove or disprove anything, we follow the lead of the artists in *Cryptozoology: Out of Time Place Scale*, urged by their plea to make an imaginative leap of faith, consciously choosing to explore new or different realms of possibility.

In 1812, Cuvier's statement "there is little hope of discovering new species" suggested an imperative toward the suspension of belief and wonder, urging a move away from contemplating the unknown, the unfeasible, the impossible. In 2006, we are facing a vastly different milieu, somewhat plagued by a weariness of absolute certainties, fatigue from information overload, and concerns over the impact of rapid advances in technology, development, and progress. Perhaps there is a possible, albeit temporary, antidote suggested by the artists in this exhibition and throughout the pages of this catalog: to consider the suspension of disbelief and to favor more engagement with wonder, speculation, and wishful thinking.

How can the mysteries and process of the museum exhibition be revealed while searching for a return to the sources of wonder? The curators hope this project will begin to make new discoveries and pose questions that will help foster an agenda for museums in the 21st century.

Mark H. C. Bessire, Director, Bates College Museum of Art, and Raechell Smith, Director, H&R Block Artspace at the Kansas City Art Institute

ACKNOWLEDGEMENTS

Like any good expedition—which requires the right team of experts representing their respective disciplines, clear goals, a means for collecting and assessing the acquired data, appropriate provisions and faultless planning, a good strategy for documentation, a forum for sharing whatever discoveries are made and the resulting knowledge gained, a healthy sense of adventure, and, last but not least, adequate funding—we have the fortune to acknowledge a great deal of support, assistance, and participation in this project.

The success of this ambitious undertaking originates with the participants who provided creativity and confidence as they constructed an agenda forming the segments of the project: initial collaboration with the designers Supaflu; the symposium Cryptozoology: Fieldwork *convening eight months prior to the exhibition to explore the project's goals in a public forum; the exhibition* Cryptozoology: Out of Time Place Scale*; the publication of this catalog following the exhibition in order to include new and commissioned work; and the traveling of the exhibition.*

We would like to thank the artists and writers first: Rachel Berwick, Sarina Brewer, Loren Coleman, Walmor Corrêa, Loring Danforth, Mark Dion, Dave Filipi, Sean Foley, Joan Fontcuberta and Pere Formiguera, Ellen Lesperance, Robert Marbury, Jill Miller, Vik Muniz, Jeanine Oleson, Rosamond Purcell, Alexis Rockman, Marc Swanson, Chris Thompson, Nato Thompson, Jeffrey Vallance, and Jamie Wyeth.

At every turn the project has depended on the design brilliance of Lukas, Michelle, and Blake of Supaflu in Portland, Maine. Every detail of the project was overseen by their care and guidance, from letterhead, banners, invitations, labels, to this groundbreaking book, which proves that excellent design is essential to a museum's ability to communicate challenging ideas to diverse audiences. Denise Bergman's excellent writing and editing skills proved invaluable throughout the process and we thank her for her patience, support, and enthusiasm for the project.

Much editorial guidance was generously offered by Roger Conover who also introduced the project to JRP| Ringier in Switzerland. At JRP| Ringier we send our gratitude and thanks to Lionel Bovier and Lukas Haller for a wonderful and rewarding partnership through their publishing expertise.

We also appreciate the enthusiastic support from the collectors and galleries whose contributions were critical to the success of the project. The collectors: George Morton, Tim Nye, Deborah Staber and the L. C. Bates Museum at Good Will-Hinckley Homes for Boys and Girls, and Loren Coleman. And the galleries: Adelson Gallery, Bellwether Gallery (Esme Watanabe), Tonya Bonakdar Gallery, Irvine Contemporary, Leo Koenig Gallery, Lehmann Maupin, Monya Rowe Gallery, Sikkema Jenkins & Co. (Teka Selman and Meg Malloy), and Zabriskie Gallery (Virginia Zabriskie).

Advice and support from Dean of the Faculty Jill Reich and Professor Loring Danforth played a crucial role in shaping the concept of the exhibition and the Friends of the Bates College Museum of Art provided the support for our programming and scholarly work. Without the expertise and hard work of Bates College Museum of Art colleagues William Low and Anthony Shostak of the museum, and Scott Tiner and Kristen K. Carey in Information Services, it is impossible to imagine this project's completion. Over the five years it has taken to realize the exhibition we have had four wonderful museum interns: Sage Lewis and Sarah Schuster, who are now curating their own exhibitions, and Alana J. Corbett and Julia Knight, who soon will be. With the dedication and expertise of Bates Curator Liz K. Sheehan the project now enters the public realm in the best condition possible. And, as the exhibition travels to the H&R Block Artspace at the Kansas City Art Institute in the fall of 2006, we appreciate the ongoing support of Heather Lustfeldt, Jaimie Warren, and Jared Panick.

Throughout the project Loren Coleman has continued to offer his expertise and shown great patience in the long and arduous process that creates a large thematic exhibition. We are grateful to him for his support and care that has informed the project.

Above and beyond the contributions made by the artists, essayists, advisors, kibbitzers, lenders, and curators, a few of the collaborations that inform the exhibition, catalog, and the symposium Cryptozoology: Fieldwork *held in October 2005 include the enthusiastic participation of Loren Coleman and regional cryptozoologists, the insight and knowledge shared by the symposium panelists, the cooperation and support of regional museums, including the L. C. Bates Museum, and the groundbreaking vision of* David Wilson's Museum of Jurassic Technology.

The exhibition and its presentation in both Maine and Missouri, the exhibition catalog, and a range of public programs at both venues have received important financial support from the Friends of the Bates College Museum of Art, Richard J. Stern Foundation, H&R Block Foundation, Missouri Arts Council, and Kansas City Art Institute.

ALTERNATIVE AUTHORITIES AND THE MUSEUM OF WONDER

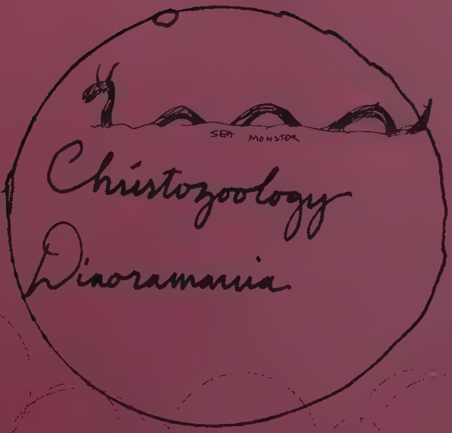
CRYPTOZOOLOGY

1. Look in an old Dutch book
2. George W. Bush
3. Three of four cryptozoologists do not believe in Aliens
4. It takes extra time to get the technology set up
5. Lamellae
6. Ahead of the curve
7. I had a Bigfoot experience
8. The Museum ?

MARK H.C. BESSIRE

Alternative Authorities and the Museum of Wonder by **Mark H. C. Bessire**

Cryptozoology is a fascinating zone of inquiry for contemporary artists interested in the fertile margins of the history of science and museums, taxonomy, myth, spectacle, and fraud. Within these broad boundaries the artists in the exhibition *Cryptozoology: Out of Time Place Scale* balance a personal romantic wonder or romanticism of the natural world with a critique of the history of science and representation of nature. The stakes are high: their opportune conversation bridges science, art, and pop culture in an era plagued by disinformation and ecological disaster, a time when science and art are framed as much by economics as by rigorous scientific research and visual cultural history. Breaking down the authority and hierarchy of representation, these artists turn the anger and clinical aesthetic of institutional critique manifested in deconstruc-tivism into a groundwork for changing the traditional representation of nature as it engages its scientific and cultural constructs.[1]

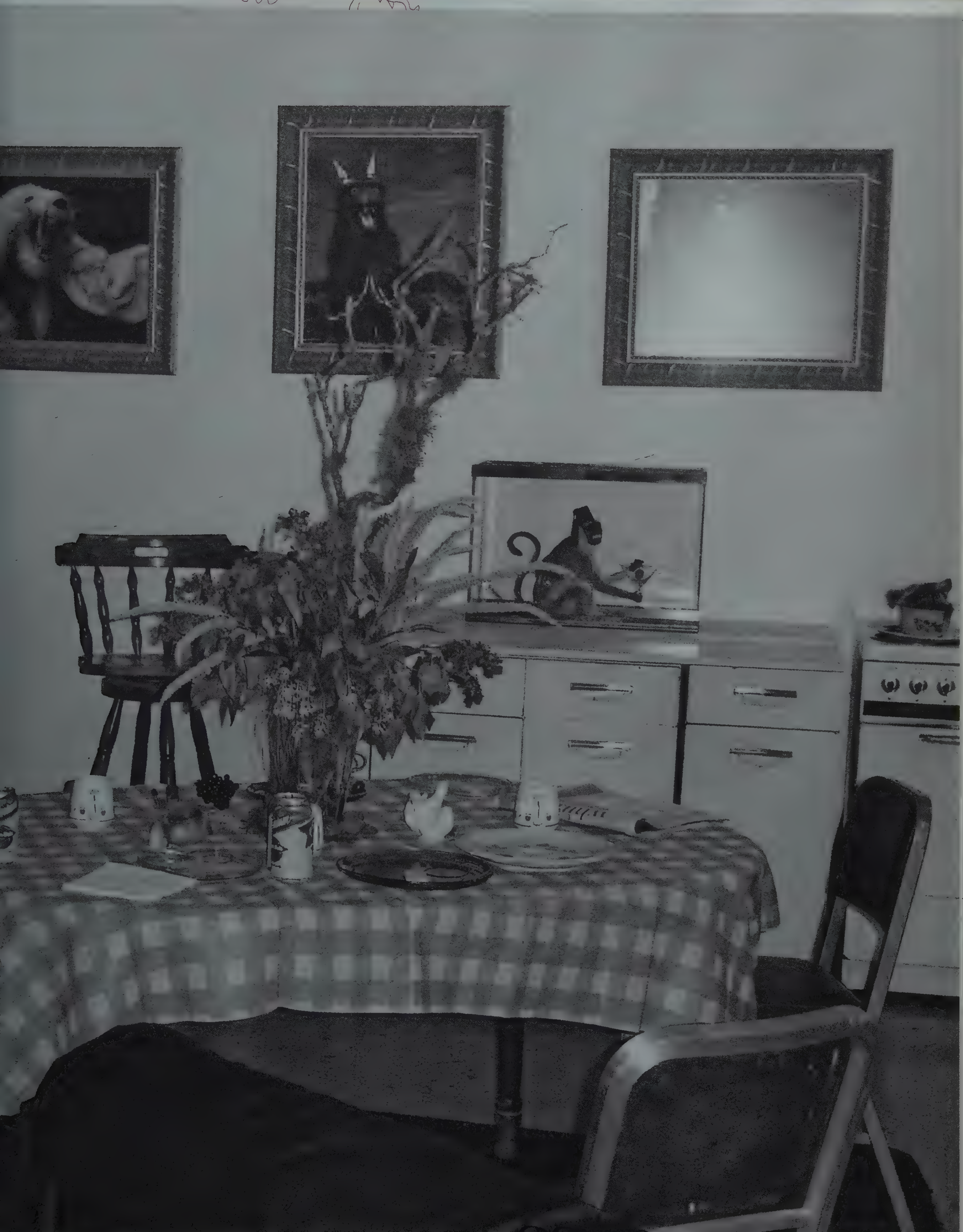


The theme *out of time place scale* (the lack of commas is intentional) challenges the taxonomic limitations of hierarchy, linearity, chronology, and/or context that museums (and art history) manipulate to control presentation and the reception of representation. Staking out a position, or non-site, that blurs the boundaries between *time place scale* and choosing not to deconstruct predominant museum ideologies, this project forms an alternative mode of address: an approach whose options favor a return to the organized mayhem, wonder, delight, and spiritual and intellectual adventurism of pre-Enlightenment curio cabinets.[2]

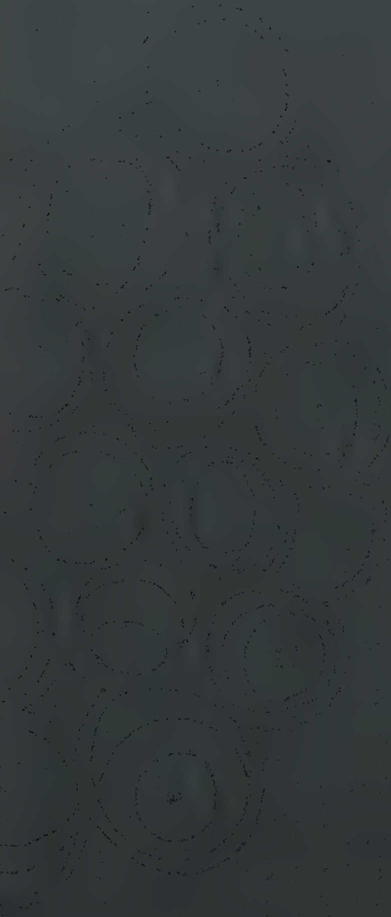
An artists' project, *Cryptozoology* maps the area between the coordinates of David Wilson's timeless mission for the Museum of Jurassic Technology in Los Angeles, where "[t]he learner must be led always from familiar objects toward the unfamiliar; guided along, as it were, a chain of flowers into the mysteries of life,"[3] and the current trends identified by Chrissie Iles in the Whitney Museum of American Art's 2006 Biennial, which explore "the artifice of American culture in what could be described as a pre-Enlightenment moment, in which culture is preoccupied with the irrational, the religious, the dark, the erotic, and the violent, filtered through a sense of flawed beauty.[4]

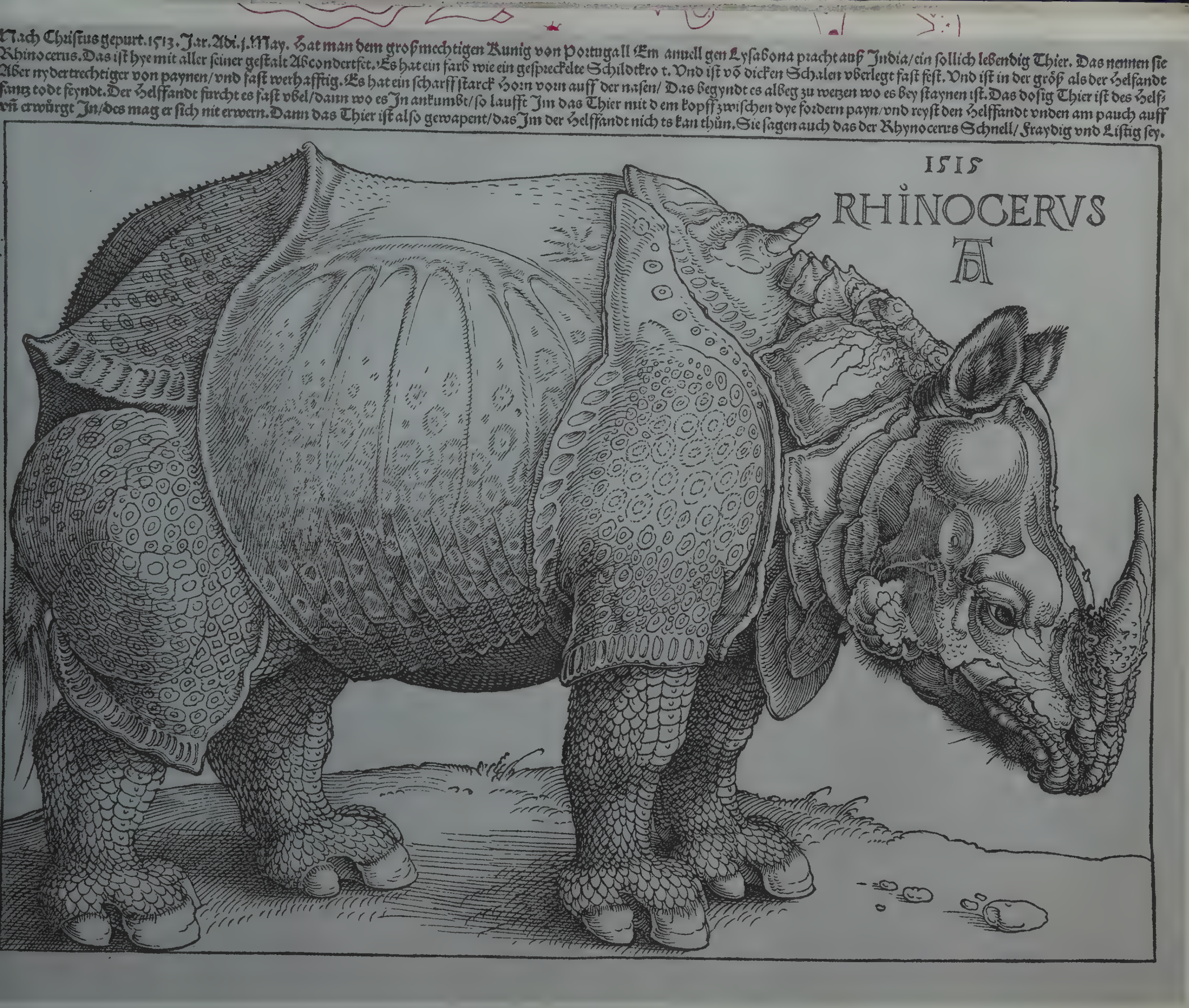
EH 1328

you should never change a musician! If you need to cha



make another one next door and another one next to that.





Nach Chriſtus gepurt.1513.Jar.Adi.1.May. Hat man dem großmechtigen Kunig von Portugall Emanuell gen Lyſabona pracht auß India/ein ſollich lebendig Thier. Das nennen ſie Rhinocerus.Das iſt hye mit aller ſeiner geſtalt Abcondertfet.Es hat ein farb wie ein geſpreckelte Schildtkrot. Vnd iſt vō dicken Schalen vberlegt faſt feſt. Vnd iſt in der größ als der Helfandt Aber nydertrechtiger von paynen/vnd faſt werhafftig.Es hat ein ſcharff ſtarck Horn vorn auff der naſen/ Das begyndt es albeg zu wetzen wo es bey ſtaynen iſt.Das doſig Thier iſt des Helffantz todt feyndt.Der Helffandt furcht es faſt vbel/dann wo es Jn ankumbt/ſo laufft Jm das Thier mit dem kopff zwiſchen dye fordern payn/vnd reyſt den Helffandt vnden am pauch auff vn̄ erwürgt Jn/des mag er ſich nit erwern.Dann das Thier iſt alſo gewapent/das Jm der Helffandt nichts kan thün.Sie ſagen auch das der Rhynocerus Schnell/Fraydig vnd Liſtig ſey.

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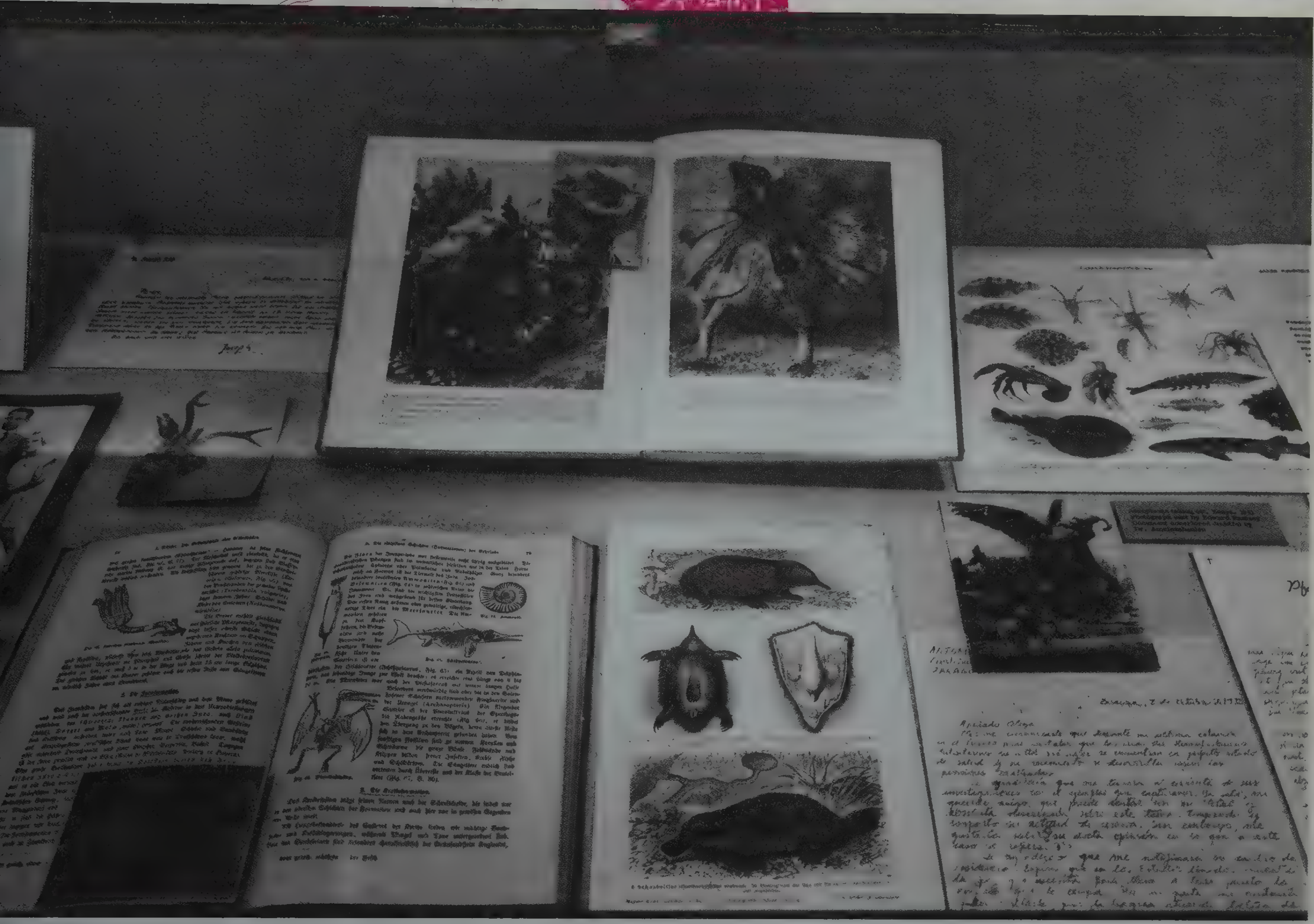
In 1513 the "pre-Enlightened" Albrecht Dürer made a notorious drawing of a rhinoceros he'd never seen. His drawing was based on a sketch by another artist of a rhinoceros obtained by King Emmanuel of Portugal, the first live rhinoceros seen in Europe since the Roman games. In 2005 a giant squid protected Hogwarts castle in J. K. Rowling's *Harry Potter* books and was filmed in real life by Japanese scientists 2900 feet under the North Pacific Ocean. New species are still being proven to exist and ones previously believed to be extinct may have been spotted, such as the ivory-billed woodpecker in Arkansas. Tasmanians similarly hope to find the now considered extinct thylacine on their island. The thylacine (*Thylacinus cynocephalus*), the mascot for this exhibition, is the only species of the marsupial family Thylacinidae to have existed in recorded history. Popularly known as the "Tasmanian tiger" it is an example of convergence or parallel evolution, a process by which a species develops a physical form similar to a distantly related species from the same evolutionary line.

My first crypto encounter, well before I ever heard of the term "cryptozoology," occurred in Joan Fontcuberta and Pere Formiguera's *Fauna* at the Museum of Modern Art in 1988. Their faux scientific expeditionary project opened eyes to the beginning phase of what curators and artists have identified as "institutional critique."[5] Within this genre it holds pride of place for me as an early direct challenge to institutional authority and the history of science: the bold presentation offered a clever and convincing account of the power of context over content. It was prescient that the object of the critique was a new hybrid animal. The artists' realistic scientific display of a false creature (a flying monkey) in an art museum setting blurred all boundaries. In a single installation they tapped into the core of the postmodern critique of institutions, revealing authoritative strategies of display and representation while foreseeing a growing interest in hybridity, animals, and cryptozoology.[6]



Installation view, "Projects: Joan Fontcuberta and Pere Formiguera," June 16–August 9, 1988
Digital image © The Museum of Modern Art/ Licensed by SCALA/ Art Resource, New York

Artists, Adventurers, and Environmentalists Some contemporary artists are organizing actual science expeditions. *The Brazilian Expedition of Thomas Ender*, reenacted by artist Mark Dion and Dr. Robert Wagner, the expert on Ender's journeys in Brazil, shadowed the original 19th-century Austrian expedition's route from Rio de Janeiro to São Paulo, in which Viennese painter Thomas Ender was the documenting artist. With Walmor Corrêa, the expedition botanist, the group created a piece for the 2004 São Paolo Biennial, in which fact and fiction regarding Brazil and its *exotic* landscape and flora questioned the issues of discovery, travel, and natural representation.

In 2005 Alexis Rockman joined the team of naturalists Margaret Mittelbach and Michael Crewdson to explore contemporary myth and historical facts about the thylacine in Tasmania.[7] One of the most important cryptids, the thylacine is part of the branch of cryptozoology that studies animals that are considered extinct but could be hidden. Rockman considers the thylacine a "lightning rod of meaning." It is not surprising that artists Rachel Berwick and Jeffrey Vallance have also done extensive research on the thylacine and produced works of art that discuss ecological shame and the mysteries of loss, recollection, and mythology.

Why does the thylacine represent so much to so many people? First, Rockman explains, "it looks like something it isn't."[8] Appearing to be a short-haired dog with kangaroo-like characteristics such as a pouch (that opens to the rear of the body) and a stiff tail, it is actually a carnivorous marsupial. Yellowish brown in color, the 16 to 18 stripes along its back and rump make it look like a tiger. It was a tenacious hunter with a dramatic large mouth, which often appears in Jeffrey Vallance's drawings. Despite an illustrious heritage with ancestors dating back 23 million years, the thylacine was wiped out in the 1930s by government-funded bounty hunters and farmers.[9] On September 7, 1936, the last one in captivity died of exposure in Tasmania's Hobart Zoo.

As if right out of a clip from the film *Jurassic Park*, discussed in Dave Filipi's essay in this book, in 1999 the Australian Museum in Sydney began a project to clone a thylacine from genetic material preserved since the early 20th century, but after some success the museum realized in February 2005 that theDNA had been tainted by the ethanol preservative.[10] Fascinated with the study of species that are extinct or near extinct and the conundrum that it is impossible to prove that the thylacine does not exist, Rachel Berwick became intrigued by the initial cloning reports and focused her attention on the thylacine. Its disappearance, the rich mythology surrounding it, and the attempt to recover it inspired her *Hovering Close to Zero* (2000). Working from the remaining photographs of a live Tasmanian tiger and about 60 seconds of film from the 1920s, the artist produced a piece that laments loss and explores notions of recovery. Berwick used the footage because "it contains the only clues to the behavior and movements of a living thylacine."

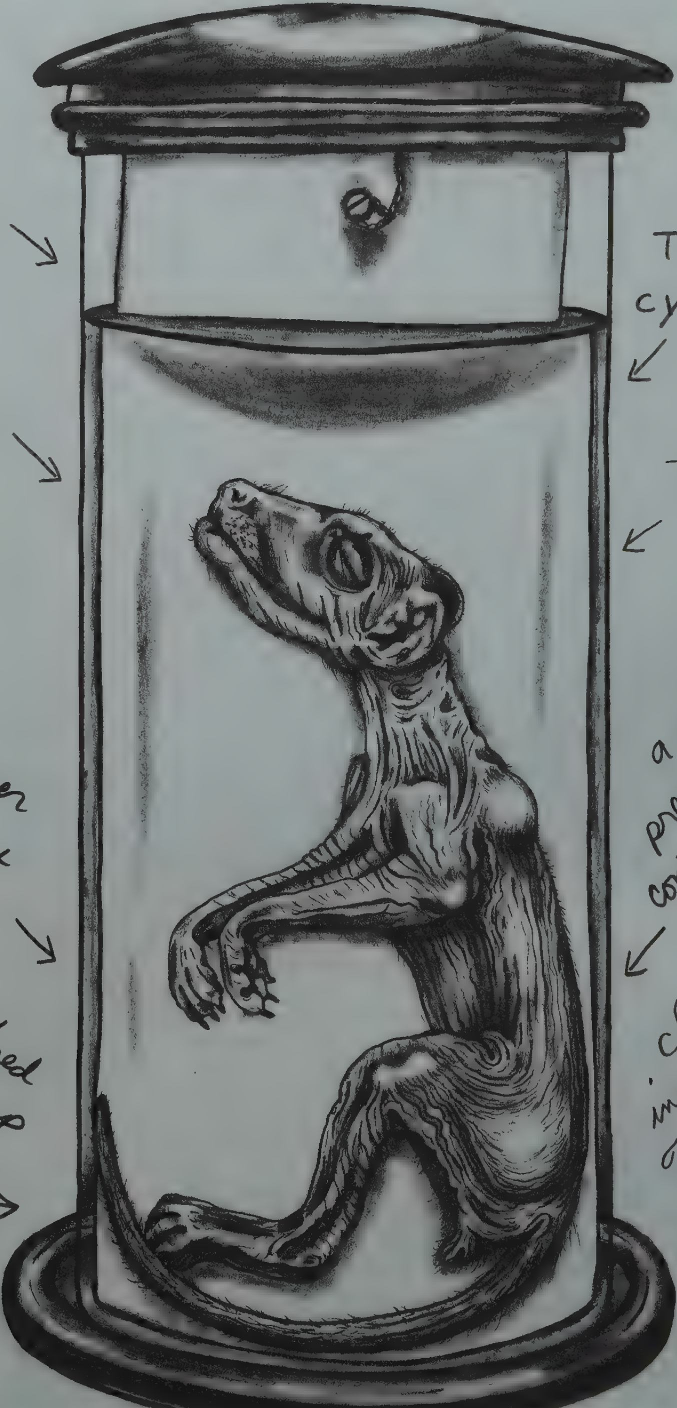
> *I "recovered" the animal from the film by feeding film stills into a digital imaging process. This resulted in the stills being transformed into three-dimensional models of a thylacine. The models reflect the quality of the aging film. In some, the thylacine is very distinct, in others it fuses with its cage, shadow, or other elements and imperfections recorded permanently in the film. Interspersed among the resin film stills are a series of cast crystal Tasmanian tiger skulls. Crystal (like amber) is a material that is believed to be able to bring back life.*[11]

Similar to *Living Fossil: Latimeria chalumnae* (2001) for which Berwick made a copal (a premature form of amber) cast of another cryptid, the coelacanth, a 700-million-year-old prehistoric fish considered extinct but found off the coast of East Africa in 1938, *Hovering Close to Zero*, made from crystal, employs modern technology and materials historically associated with transformative powers and the wonder of curio cabinets. The coelacanth and thylacine provide many clues to evolutionary theory and highlight Berwick's concern with loss and recollection.

Unable to spot a thylacine on his Tasmanian expedition, Rockman, like Berwick, transformed into a forensic artist attempting to represent an animal that no longer exists. Having grown up in the Museum of Natural History in New York where he located a taxidermied thylacine, and spending extensive time in Australia, the avid environmentalist found great significance in the trip. The thylacine "resembles many things but resounds with difference" making it an ideal source for Rockman's fascination with the implications of humans tampering with nature and their lack of responsibility that results in endless cycles of destruction, shame, regret, and romantic retrieval of loss.[12] In fact, he worries that we are in a period of "extinction fatigue" and that "cryptozoology is a symptom of wishful thinking."[13] Rockman's concerns recall the "salvage paradigm," which romanticizes and mythologizes the ethnographic search for the lost "authentic" in "other" cultures.[14] In this case the "other" is nature, a theme also prevalent in Jill Miller's expedition and Sean Foley's diorama. Could the finding of previously extinct species, such as the ivory-billed woodpecker, in effect let industry and government off the hook for their complicit destruction of habitat and species in the name of economic development (as seen in Tasmania in the 1930s)? Why don't we learn from our ecological mistakes?

TASMANIAN TIGER

DNA from preserved tiger pup to be CLONED



Thylacine

or

Marsupial Wolf

The last Tasmanian Tiger became extinct in 1936.

DNA was obtained from a tiger pup preserved in 1866.

Thylacinus cynocephalus

or

Tasmanian Hyaena

a baby tiger preserved in alcohol contains DNA

cloned egg to be inserted into a Tasmanian Devil

Resurrect the Thylacine

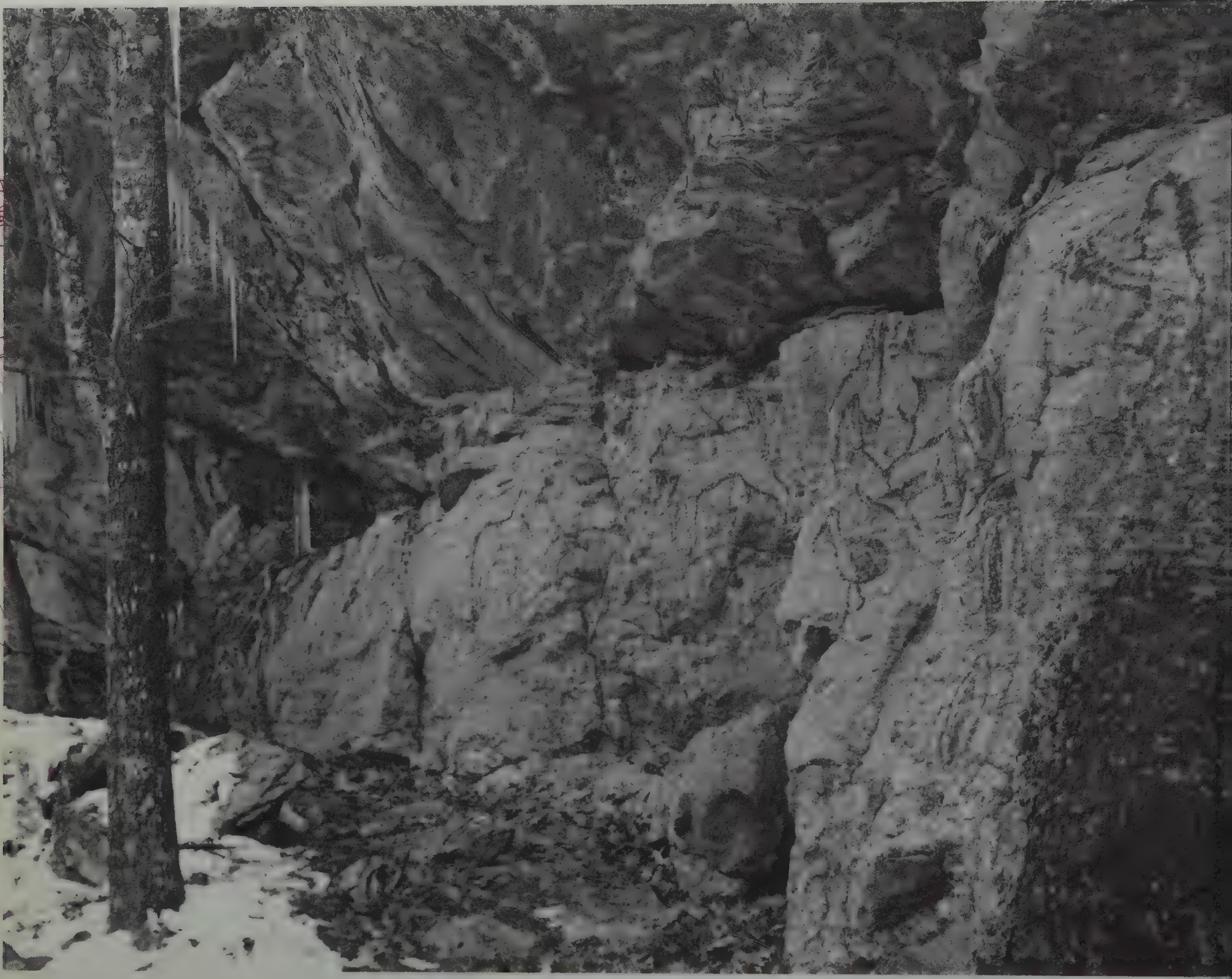
Pouch Pup

Tasmanian Museum and Art Gallery, Hobart

Tasmania

May 2002

Jeffrey Vallance



Returning to the forensic search behind the symbolic nature of the thylacine, we find Rockman collecting remnants that might contain its cellular artifacts, materials from habitat sites such as soil samples and fecal matter that then become the substance of his drawings. As the artist constructs the representation of something that no longer exists he attaches great significance to the transcendent power of charged substances, relics that reveal the power and meaning of loss and recollection.

In the summer of 2005, in another type of expedition, Jill Miller set out on a 30-day sojourn in Bluff Creek, California, to wait for a visit from the most famous cryptid near the sighting of a female Bigfoot in the famous 1967 Patterson-Gimlin film footage.[15] The thylacine and the coelacanth occupy one area of cryptozoology; Bigfoot is relegated to another, more controversial and fraught with issues of myth, fraud, imagination, and no scientific proof but a lot of hope. Miller is not interested in determining Bigfoot's existence, but in learning why people yearn to believe that the creature does indeed exist.

> *Why are so many people obsessed with Bigfoot? Why do we want Sasquatch to exist? To a civilized society, Bigfoot represents the other path that human beings could have taken. Bigfoot is, in essence, our twin. Rather than evolve into farming, industrial, digital, or otherwise "civilized" societies, what would have happened if we had stayed in the forest, living peacefully among other animals? Leaving no trace of our existence? It is unfathomable.*
>
> *Perhaps Bigfoot represents a very small part of us that still wants the mystery of life to exist—the part of us that seeks knowledge for the sake of the journey, instead of a certain answer.*[16]

Taking her work out of the museum space she looks to temporal land art, fusing her art practice with life while archiving the experience through personal surveillance. Her piece in the exhibition is an archive of the work from her surveillance video, reconfigured to be re-represented in the museum.

Growing up in rural Oregon (Bigfoot country), Jeanine Oleson fondly remembers a Bigfoot hunter who lived down the road and was known to "walk lightly carrying a Bigfoot stick."[17] It wasn't until years later that she and her collaborator, Ellen Lesperance, from Seattle, tapped into their Pacific Northwest roots to create the ambitious and multifaceted eco-feminist performative photography series *Off the Grid*. The series incorporates art history, popular culture, and environmentalism. In reference to early radical feminist art the work aligns Lesperance and Olson with such artists as Mary Beth Edelson and Ana Mendieta in their aims to free the female body from cultural constructs by channeling feminine deities.[18]

Why choose Bigfoot for such a grand undertaking loaded with historical and contemporary meaning? *Off the Grid* began with seasonal representations and looked to the Hudson River School artist Thomas Cole's *The Course of Empire* (1836), a five-canvas cycle documenting the "progress of a society from the savage state to an apogee of luxury and, finally, to dissolution and extinction."[19]

Admiring Cole's broad vistas and his grand themes of the rise and fall of an empire and humankind's relationship to nature, the artists set their performative narrative in the landscape of the Pacific Northwest, the Southwest, and Maine. As a subset of the *Off the Grid* series, *Big Foot and Nioka* is a cycle of five photographs that chronicle a relationship between Bigfoot and a woman who meets Bigfoot in the wilderness after leaving Seattle for *nature*, distancing herself entirely from society. But why Bigfoot?

By channeling Bigfoot the artists challenge the archetypical representation of the female body as an allegorical symbol aligned with domestication and romanticized nature (mother earth).[20] *She* becomes a hairy, naked (not nude) she-critter and an agent for the artists' exploration and expansion of early feminist art. Within this framework we observe individual images that extract art historical and popular culture recodings. Classically posed in a stereotypical ethnographic photograph complete with theatrical backdrop, *Bigfoot and Nioka I* refers to the Native American photography of Edward Curtis. The pose of Bigfoot in *Bigfoot and Nioka II* is a direct reference to the famous Patterson-Gimlin footage of Bigfoot, and *Bigfoot and Nioka V* strikes a pose resembling Caravaggio's *Judith and Holofernes* (1598).

In 2005 the artists translated their narrative into a diorama at the Samson Projects in Boston. Complete with campsite remnants—a miniaturized hut, tools, iconic symbols, and pots decorated with images of the battle between the Greeks and Amazons (culture vs. nature) resting on enormous Bigfoot feet—the diorama presents self-reflexive clues regarding the relationship of dioramas to contemporary installation.

EH

History of Science, Taxonomy, Dioramas, and Museum Display Jeffrey Vallance called his installation a "mini-museum."[21] I consider it a diorama of four genres: museum, installation, shrine, and curio cabinet. What is the difference between a diorama and a museum? Between an installation and a shrine or curio cabinet? In many ways this contemporary conundrum has little significance for the art of Jeffrey Vallance except that the installation "looks like something it isn't," much like Rockman's description of a thylacine. And like the thylacine, the diorama and its contents "resemble many things but resound with difference."[22] In Vallance's work one must concentrate for deeper meaning. The initial humorous and straightforward appearance of his art is a strategy to dissect myth, folklore, and conspiracy. It is often hard to tell if he is part of a conspiracy or is revealing one, but in the case of the thylacine and wildman he appears to be doing both. Vallance is definitely a pre-Enlightenment artist of the curio-cabinet era interested in wondrous relationships.

The "mini-museum" is divided into sections: one dedicated to the wildman and another to the thylacine. The diorama is populated with collected objects, such as flags, taxidermy, relics, souvenirs, and the artist's drawings. In the drawings, Vallance illuminates the obvious for its profound significance within an aesthetic that privileges nothing: a holistic approach to life in which anything can lead you to anywhere if you work hard enough to find the clues. His strategy recalls David Wilson's mission of guidance from the familiar toward the unfamiliar.

Working very differently from the expeditions of Alexis Rockman and Jill Miller, Vallance is a missionary on a pilgrimage to sites of meaning, which he infiltrates and intervenes with. To collect relics and souvenirs and create the drawings, Vallance went to the extreme measure of becoming an artist in residence in Tasmania in conjunction with the 2002 Sydney Biennial and held a three-year position as professor of International Contemporary Art at Umeå University in northern Sweden.

If Vallance has created a diorama of a museum, then Sean Foley has constructed and painted a diorama of his own working methods through critical excursions into the history of painting, cryptozoology, and the grotesque via taxonomies and perception.

Foley's work is often referred to as a curiosity cabinet of art history, imagery, and pop sensibilities. In his project he literally creates, in the real space of the museum, a curiosity cabinet of the conventions and expectations of painting and its subjects, such as bestiaries, menagerie paintings, and the "untamed" wilderness as other and unknown.

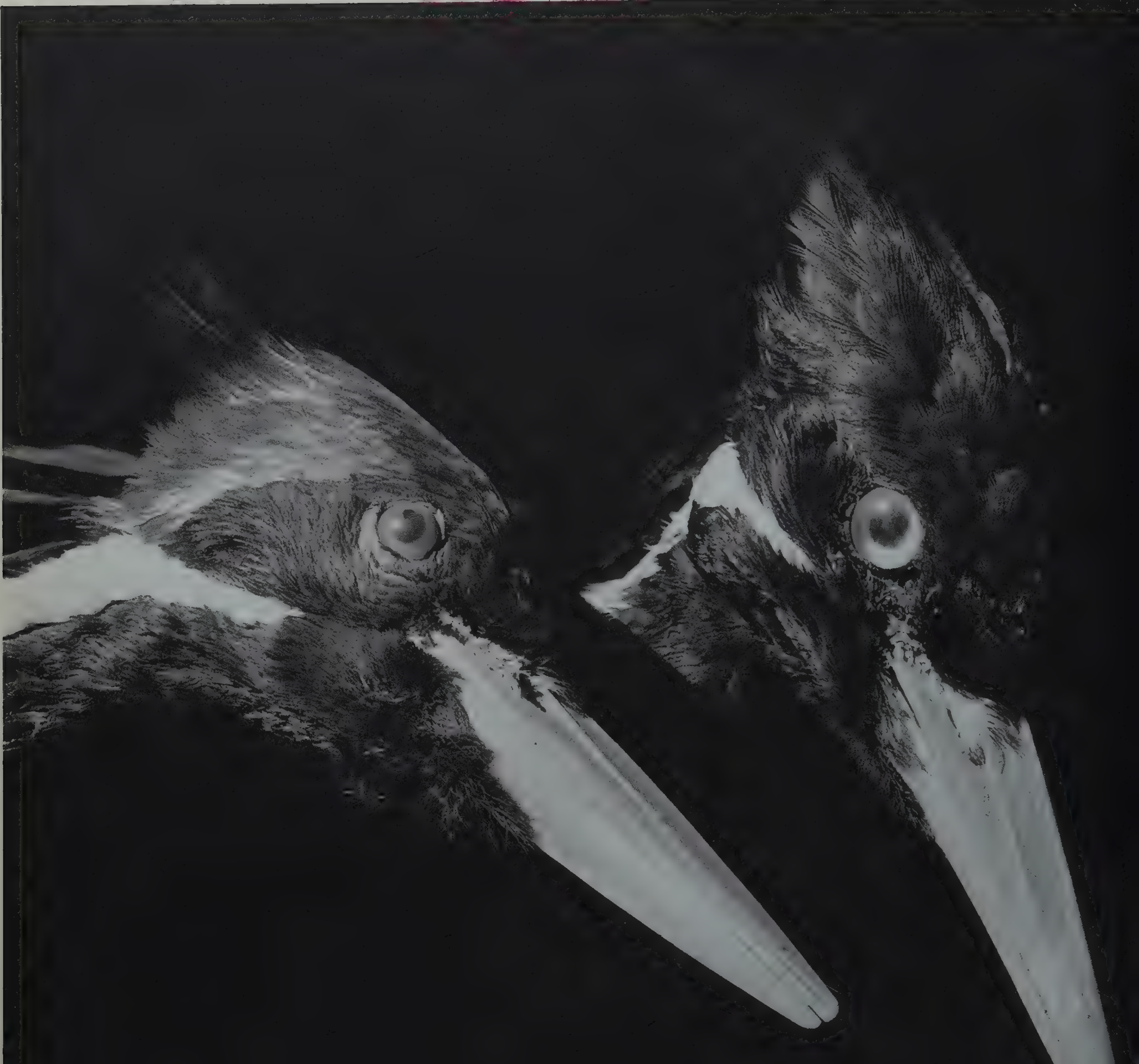
The animal is abstract, monsters are abstract, and, thus, abstractions are merely conflations of readily identifiable things and conditions that cannot be succinctly articulated. In short, abstractions are representations and assimilations of the "other," that which is foreign, unusual, or anomalous.[23]

Marc Swanson took on a very different quest by channeling his inner self through the Yeti. A weeks-long foraging journey through his house and a museum as a Yeti culminated with *Killing Moon #3 (self-portrait as Yeti in his lair)*, which looked like a diorama when displayed in the boiler room, the Yeti's lair, of MoMA P.S. 1 during the 2005 exhibition *Greater New York*.

> *The idea was that I would be the Yeti and basically collect for four to six weeks every night to make the installation...I had to reconcile the fact that I'm an educated artist who knows about formal issues and academia, and figure out what the Yeti would make instead—these more ritualistic objects. But the Yeti also collects things in the world and then puts them together to sort of make sense of the world around him. It dawned on me that I pretty much do the same thing; so I'm the Yeti and the Yeti is me.*[24]

Ironically, Swanson's revelation reflects Jill Miller's observation about the *other* path that humans could have taken.[25] Swanson considered what his *other*, or Yeti in his case, might create or collect if he, Swanson, had taken the Yeti path. But unlike Miller, Swanson's prognostication cites convergence between creature and human, while Miller views them symbolically as divergent paths: one mysterious and peaceful with little impact on the land and the other destructive and longing for the *other*.

Like many of the artists that have been for the most part arbitrarily taxonomized like a curio cabinet (seen by 21st-century eyes), Rosamond Purcell straddles all three exhibition sections, but because she spends so much time in the back rooms of museums around the world she has found a home here in the History of Science, Taxonomy, Dioramas, and Museum Display part of the essay.



36

Purcell is an artist's artist who seems to have difficulty conceiving of herself as an artist. This may be why so many artists and curators have such high respect for her work, which is mostly viewed in books and science and natural history institutions, and is currently on display in the Museum of Jurassic Technology. For this exhibition, Purcell presents photographs of objects/specimens that generated mythologies but are based in biological reality. The photographs in these series are of things she discovered that attributed significance unrelated to their true meaning and were therefore given a false history that was perpetuated for many years.

Purcell is also well known for numerous collaborations with her friends Ricky Jay and Stephen Jay Gould, the late epic thinker and visionary. In *Illuminations: A Bestiary*, Gould and Purcell present a truly pivotal taxonomic moment in the convergence of science and art. Organizing a book with a pre-Enlightenment system, the bestiary (alphabetically based) poised the project to accomplish two specific tasks:

> *First, in continuity with tradition, it captures forthrightly the conviction that we can only see organisms in their relation with us. Second, it avoids other standard taxonomic devices that do embody what we seek most heartily to avoid—judgments of worth in human terms (the ladder of simple to complex, or time of evolutionary origin relative to our late arrival). Thus, we hope that the honest acknowledgement of intrinsic relationship will place the necessity of ties up front, thereby forcing us to contemplate explicitly what the nature of those links should be. Finally, the very arbitrariness of arrangement by letters best expresses our deepest convictions that organisms must not be seen as shadows of ourselves, relatively flimsy or filled out according to their taxonomic nearness, or as objects for our ethical instruction.*
>
> *One tradition proclaims that objects of art should speak for themselves, and that commentary (particularly from someone Else) can only clutter, or become an unwelcome intrusion of an alien ego. In a stronger version, which we heartily reject, art and science (sometimes abstracted to a false and silly antithesis between feeling and intellect) should follow their separate and legitimate pathways...The theme of human uses and perceptions can only be played off against a knowledge of a taxonomy and evolutionary history. This book then becomes, in part, our contribution to the healing of a false and dangerous dichotomy in human knowledge.*[26]

Cryptozoology: Out of Time Place Scale is designed to be a diorama of a museum, or more appropriately a curio cabinet although a bestiary system would have been interesting too. Fully understanding the curio cabinet's limitations, and attempting to create change, it offers the freedom to continue the healing process between the dreadful dichotomy of "feeling and intellect" and "simple to complex" that Purcell and Gould's work illuminates. Purcell's writing and conceptual photography espoused so eloquently in *Illuminations* provide much foregrounding of the issues raised in these projects. One can readily see her influence on many of the artists in the exhibition.

If one thinks of modern Western art as being pre- and post-Marcel Duchamp, we can consider modern museum history to be pre- and post-Mark Dion and Fred Wilson.[27] It is hard to imagine museological discourse on art and natural history museums without Mark Dion. For nearly 20 years he has been leading this field through his steadfast strategies to change audience perceptions of museums, the history of science, and the representation of nature, and by offering new modes of addressing ecosystems through contemporary archaeology.

Entering the *Cryptozoology* exhibition, we walk into a hallway with three departmental doors constructed by Mark Dion, which evoke the timeless institutional feel of a government agency, a historical college (like Bates College), or a museum. Departments, whether in government, academia, or museums, are part of taxonomic systems that structure the dissemination of knowledge. "Taxonomy," Stephen Jay Gould suggests, "or the science of classification, is the most underrated of all disciplines. Dismissed by the uninformed as philately gussied up with jargon, classification is truly the mirror of our thoughts, its changes through time the best guide to the history of human perceptions."[28] What could be more representative of Western knowledge than the portals to government agencies and academic departments? In a challenge to our limited ability to declassify the boundaries of disciplinary knowledge, Dion offers an entry to the exhibition through the Federal Wildlife Commission's Department of Cryptozoology, Bureau for the Investigation of Paranormal Phenomena, and National Institute of Comparative Astrobiology.

[illegible]

In 2002 Corrêa's *Cartesian Dioramas* was displayed at the Santander Cultural Center in the city of Porto Alegre. The series was inspired by animals found in the Amazon and by concerns with the evolution of species and the scientific description of animals, though most of the animals consisted of a mixture of different species that seem likely to exist. The *Dioramas* was divided into individual species described in terms of their internal structure, habits, habitat, and other features to establish their hybrid existence as plausible. In the artist's *Skeleton* series he revealed the inner surface of his species, their bone structure fully explained in rich detail. These works, in the 2003 exhibition *Perverse Nature* at the Estate Museum of Rio Grande do Sul—Ado Malagoli, led to the *Unheimlich* shown here for the first time in this exhibition.

The Minnesota Association of Rogue Taxidermy (MART) offers a lens into how one can complicate taxonomy by creating wondrous and fraudulent mounts reminiscent of curio cabinets as well as biological wonders that could be in our foreseeable future. Unlike animals freely killed for analysis by Audubon's generation or those killed by the hunting community for trophies, these animals were killed by accidental circumstances. The organization's members use only "roadkill, donations from veterinarians, and unused animal remains from museums": Robert Marbury actually uses inorganic stuffed animals, Scott Bibus is the resident "vegan taxidermist," and Sarina Brewer specializes in side-show, cryptozoology, and mythic animals.[29] Formally, Brewer calls her work "carcass art," as it does not follow the traditional trade of taxidermy as espoused by the National Taxidermist Association whose director, Bill Haynes, rebuked the Rogue Taxidermists in the *New York Times*: "The very fact that they're using the word 'taxidermists' is offensive. . . Most, if not all taxidermists abhor your displays. . . You can surely be called a Rogue Taxidermist. . . we reproduce nature to exact standards that represent the good lord's work."[30]

Formed in 2004 MART's first exhibition led to international recognition and over six million hits recorded on their Web site. Fascinated by "natural history, cryptozoology, and oddities in the natural world" MART brings to life through death a menagerie of pop culture, myth, spectacle, and fraud through mounts and dioramas, in a unique moment of contemporary art that is obsessed with animals, dioramas, and hybridity.

Throughout this exhibition questions seem more prevalent than answers. Like the Rogue Taxidermists, Jamie Wyeth's work investigates how mythic animals enter the cultural realm, historically and today. A few years ago the writer Stephen King invited Wyeth to create a creature for his television adaptation of *Kingdom Hospital*. Together they created Antibus.

Antibus illuminates how an invented animal introduced into popular culture can transcend the mythological into the vernacular. It is a modern-day example of the many imagined, fraudulent, and sometimes real animals throughout history that have become hybrid creations entering into myth and eventually crossing into "reality" by their persistent invasion into popular culture through words, music, and visual means. *Antibus* appears to be an aardvark bred with a grizzly bear. Its name strikingly resembles the Egyptian God of the afterlife.

While visiting Scotland on April 19, 1934, Lt. Col. Robert Kenneth Wilson captured a curious image with his camera, which was destined to be become one of the most iconic, highly recognized images of the Loch Ness Monster. The famous "Surgeon's Photograph" depicts the long neck of a creature, resembling something like a plesiosaurus, extending above the surface of the lake, surrounded by outward moving patterns indicating movement in and from the water.[31] It is this precise image along with the notoriety and celebration of this image's existence that has been appropriated by Brazilian-born conceptual photographer Vik Muniz.

Inspired by the visual language of images, drawn from the history of art and the numerous media sources of popular culture, Muniz has developed a signature style of appropriating and then recreating the likeness of an image in a new, unlikely material and then photographing the image's likeness. Images of famous persons or personas extracted from popular media that most people would recognize inspired Muniz's series entitled *Pictures of Ink*. In the case of *Monster (Pictures of Ink)*, 2000, Muniz has handcrafted the look of a halftone dot pattern, used for the mass reproduction of photographic images, with a mixture of ink and glycerin to create a believable likeness of Wilson's famous photo-document of a contested eyewitness sighting of Scotland's most beloved and highly sought creature.

Muniz is little concerned, as many of the artists included in Cryptozoology, by whether the characters and subjects portrayed exist or ever existed. His is an equal fascination with knowledge and understanding, wonder and curiosity, and how we rely on visual representations of that which is real or imagined in order to make sense of the world.

As an artist and imagemaker, Muniz is convinced of the power of representation and has become a master trickster in the illusionistic effort to make us look with fresh eyes at things we may otherwise seem to take for granted. Muniz is intrigued by the anomalies and curiosities of nature, the ambiguity of images, the discoveries and unraveled myths of science, and the infinite wonders of the world and our imagination's capacity to ponder them.[32]

Conclusion As the exhibition *Cryptozoology* developed in the past few years, the artists and ideas that instigated this project came to public light independently through environmental science, popular culture, and art media. Cryptozoology moved from the margins of *Fortean* magazine and the comic books *Cryptozoo Crew* and *Swampthing* to the pages of *National Geographic*, the *New Yorker*, the *New York Times*, and in the films *Jurassic Park*, *Mothman Prophecies*, the *Harry Potter series*, and *Narnia*.[33] Operating in diverse media from painting and photography to video, dioramas, and installation, the work of the artists in this exhibition brings together those realms of environmental science, art, and popular culture. Bridging these three disciplines with the themes of myth, spectacle, fraud, history, and ecology, our academic museum project provides a good prescription for broadening audiences of contemporary art while challenging the homogeneity of current museum exhibitions and their overt commercialism. In many ways *Cryptozoology: Out of Time Place Scale* stands on the margin of museum practices and like the fantastical creatures of medieval illuminated manuscripts it proves the power of margin and marginalia.

NOTES

1. Lisa G. Corrin, *Mining the Museum: An Installation by Fred Wilson* (New York: New Press, 1994). Andrea Fraser, "Institutional Critique," *Art Forum* (September, 2005) 278–83. Both provide wonderful discussion of "institutional critique," the artists' practice of deconstructing museum ideology.

2. Because cryptozoology has been manipulated for Creationist agendas it is important to emphasize that the interest in blurring of boundaries and pre-Enlightenment adventurism is a challenge to traditional museum taxonomy not to evolutionary science.

3. David Wilson, *The Museum of Jurassic Technology: Jubilee Catalogue* (West Covina, CA: Society for the Diffusion of Useful Information, 2002), 8.

4. Chrissie Iles, *Whitney Biennial 2006: Day for Night* (New York: Whitney Museum of American Art, 2006), 19.

5. Nato Thompson, *Becoming Animal* (Cambridge, MA: MIT Press, 2005), 46. Andrea Fraser, "Institutional Critique," 278–83.

6. *Becoming Animal*, MASS MoCA (2005); *Animals and Authors in the Eighteenth-Century Americas*, John Carter Brown Library, Brown University (2004); *Small-World Dioramas in Contemporary Art*, MCA, San Diego (2000); *Unnatural Science*, MASS MoCA (2000), *Greenhouse Effect*, Serpentine Gallery (2000).

7. Margaret Mittelbach and Michael Crewdson, *Carnivorous Nights: On the Trail of the Tasmanian Tiger* (New York: Random House, 2005).

8. Interview with Alexis Rockman, March 6, 2006.

9. Such as *Nimbacinus dicksoni*.

10. In May 2005, Professor Michael Archer, the University of New South Wales Dean of Science, former director of the Australian Museum and an evolutionary biologist, announced that the project was being restarted by a group of interested universities and a research institute.

11. E-mail interview with Rachel Berwick, March 5, 2006.

12. Interview with Alexis Rockman, March 6, 2006.

13. Interview with Alexis Rockman, March 6, 2006.

14. James Clifford, Virginia Dominguez, and Trinh T. Minh-ha, "Of Other Peoples: Beyond the Salvage Paradigm" in *Discussions in Contemporary Culture* (Dia Art Foundation, No. 1), Hal Foster, ed. (Seattle: Bay Press, 1987), 121–50.

15. *Waiting for Bigfoot* was part of the Norwich Gallery's EAST 05 international exhibition, July 2 – August, 2005.

16. Jill Miller, *Waiting for Bigfoot*, project proposal, 2005.

17. Ellen Lesperance, *Off the Grid* lecture, Cryptozoology Symposium, Bates College Museum of Art, October 30, 2005. Lesperance cites Mary Beth Edelson's *Grapceva Neolithic Cave: See for Yourself*, Hvar Island, Yugoslavia (1977).

18. E-mail interview with Ellen Lesperance, March 12, 2006. "The egalitarian aims of these early feminist artists are now clearly understood and honored but the goddess worship of some of the eco-feminist artists has been so negated and eschewed that we thought it interesting to pick up there just because the thread had been dropped so long ago and it was a thread created and cared for by our artistic foremothers. Clearly, there are problematics there and humor—both things that interest us." Lesperance cites Mary Beth Edelson's *Grapceva Neolithic Cave: See for Yourself*.

19. John P. O'Neil, ed, *American Paradise: The World of the Hudson River School* (New York: Metropolitan Museum of Art, 1987), 119.

20. Ellen Lesperance, *Off the Grid* lecture. Lesperance cites Gustave Courbet's *La Source* (1862) as a traditional example.

21. Letter to author from Jeffrey Vallance, January 13, 2006.

22. Interview with Alexis Rockman, March 6, 2006.

23. Sean Foley, *Cryptozoology Project Statement*, 2004.

24. João Ribas, *Emerging Artists: Marc Swanson*, ArtInfo: News & Features (2005).

25. Jill Miller, *Waiting for Bigfoot*, project proposal, 2005. I apologize for making the huge leap from the Yeti to Bigfoot.

26. Rosamond Wolff Purcell and Stephen Jay Gould, *Illuminations: A Bestiary* (New York: Norton, 1986), 13–15.

27. Lisa G. Corrin, *Mining the Museum: An Installation by Fred Wilson* (New York: New Press, 1994). This beautiful book places Wilson's project as a seminal work of art in relation to museology.

28. Purcell and Gould, *Illuminations*, 14.

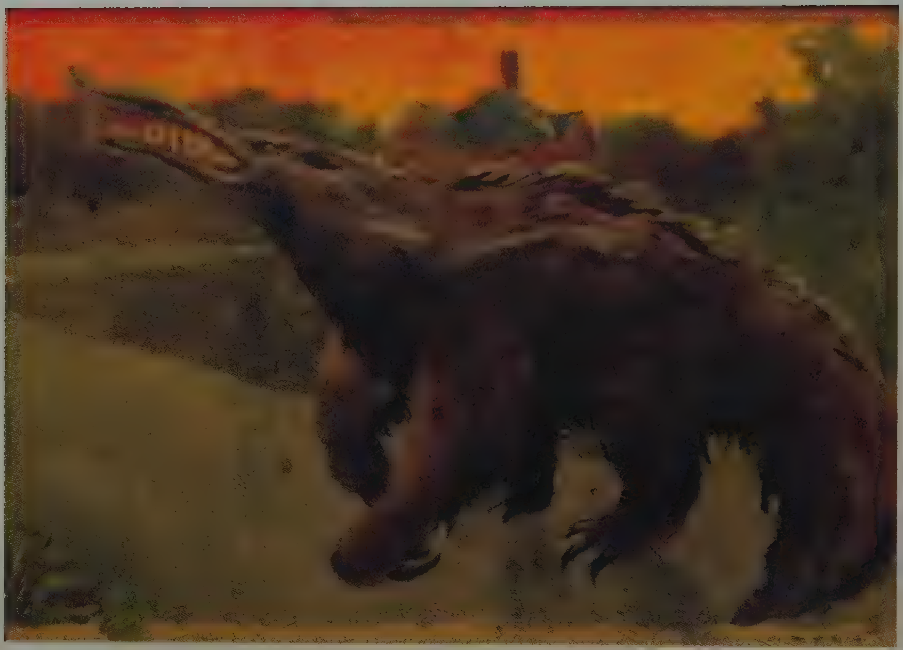
29. Joel Topck, "Head of a Goat, Tail of Fish, More Than a Touch of Weirdness," *New York Times*, January 3, 2005.

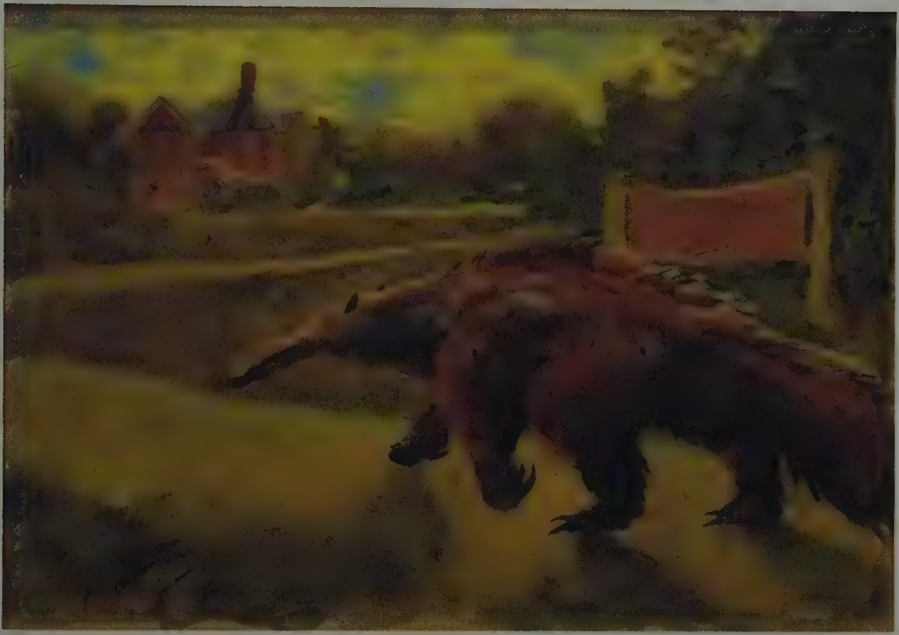
30. Joel Topck, "Head of a Goat."

31. Loren Coleman and Jerome Clark, *Cryptozoology: A to Z: The Encyclopedia of Loch Monsters, Sasquatch, Chupacabras, and Other Authentic Mysteries of Nature* (New York: Fireside, 1999), 139.

32. Many thanks to my colleague Raechell Smith for her contribution on the work of Vik Muniz.

33. Among this list we find fiction, articles, stories, images, and cartoons on the giant squid, dragon, phoenix, thylacine, unicorn, ivory-billed woodpecker, and Yeti. In the Harry Potter series, for example, Professor Dumbledore has a phoenix, Professor Gildhardd Lockhart writes a book titled *The Year of the Yeti*, and a giant squid protects Hogwarts School. In the *New Yorker* we find Tony Healey's fiction piece titled "The Cryptozoologist" (January 9, 2006) and David Grann's nonfiction piece "The Squid Hunter: Can Steve O'Shea Capture the Most Elusive Creature?" (May 24, 2004).





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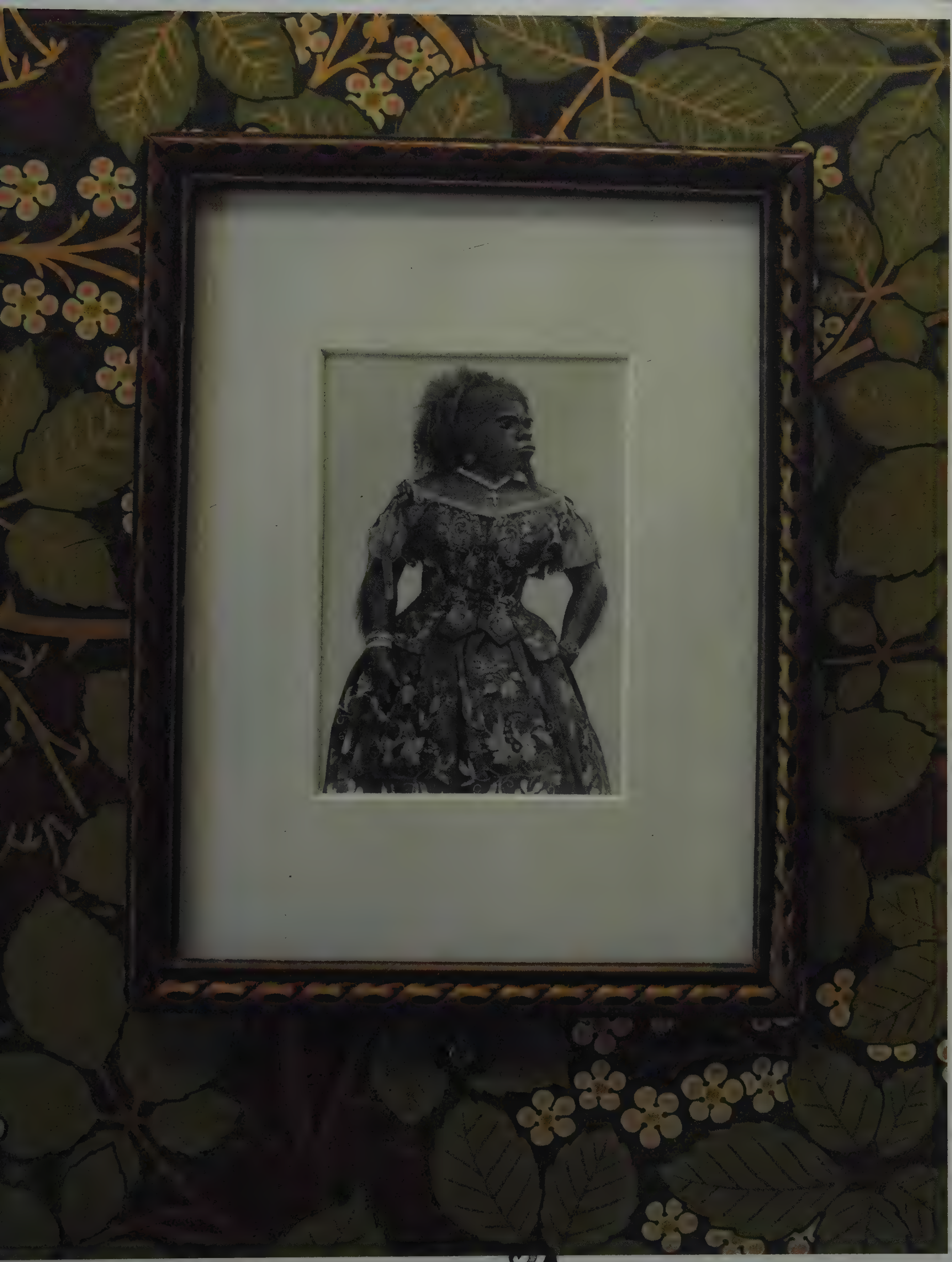

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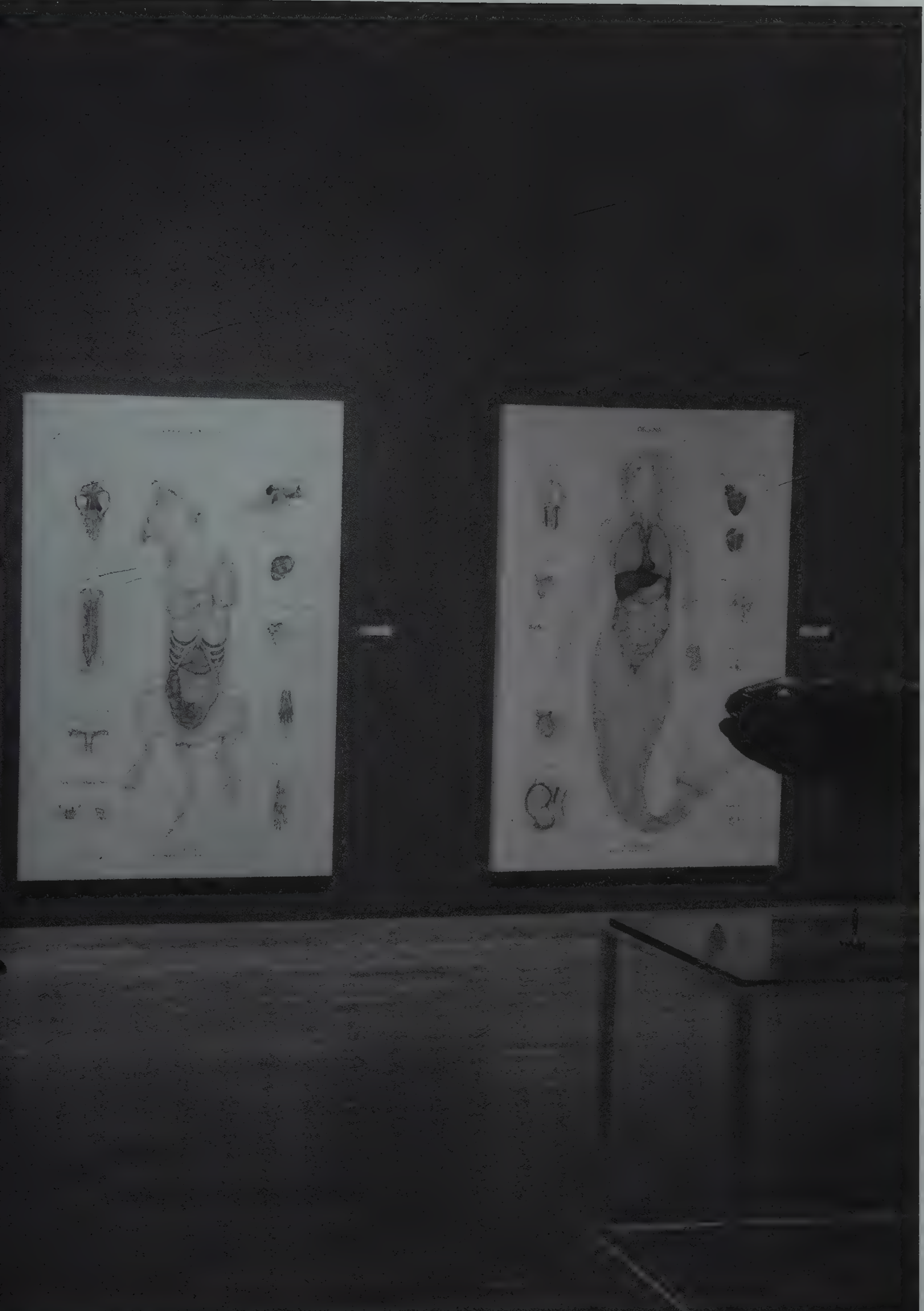

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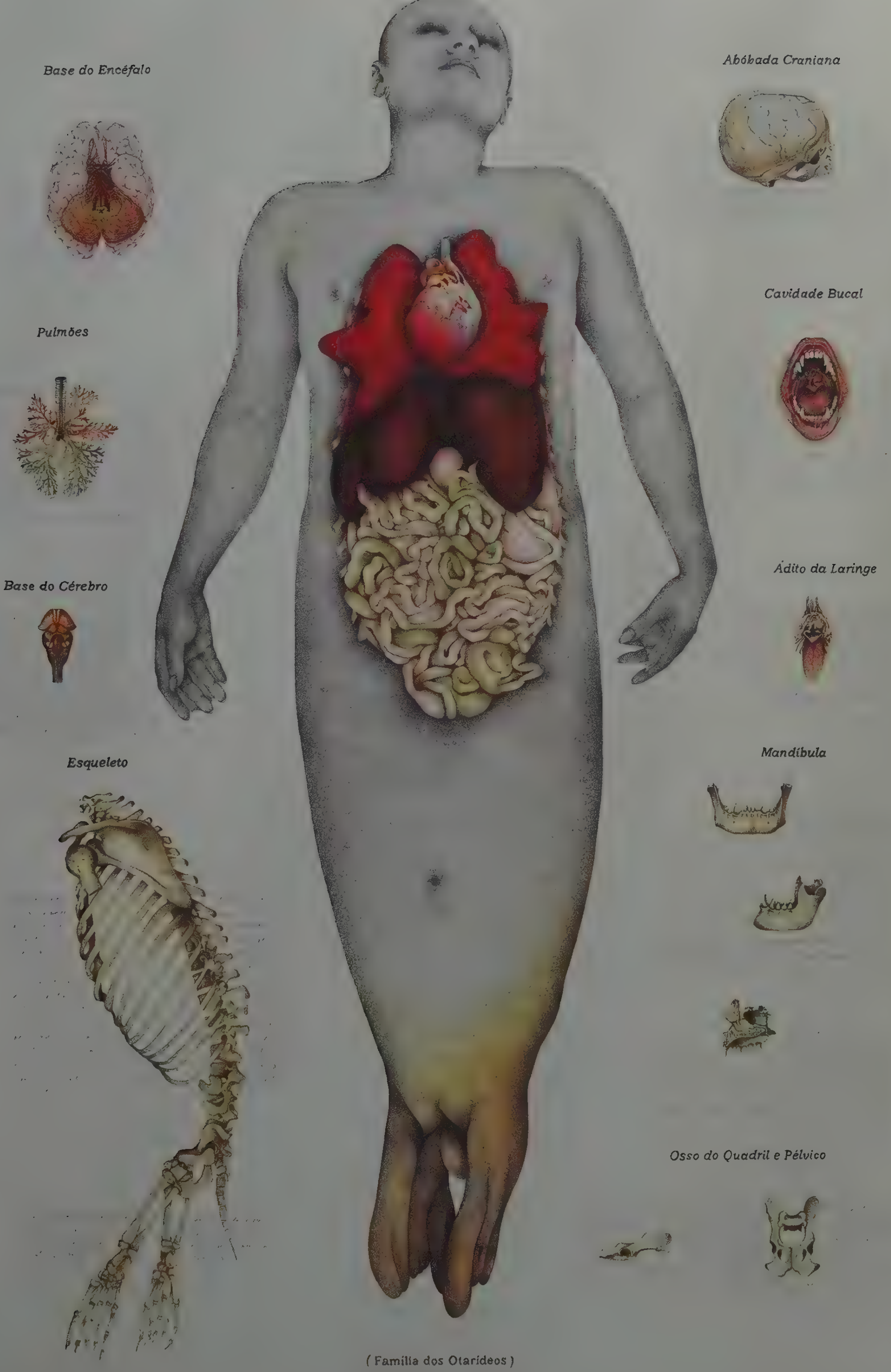
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Cavidade Bucal
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Base do Cérebro
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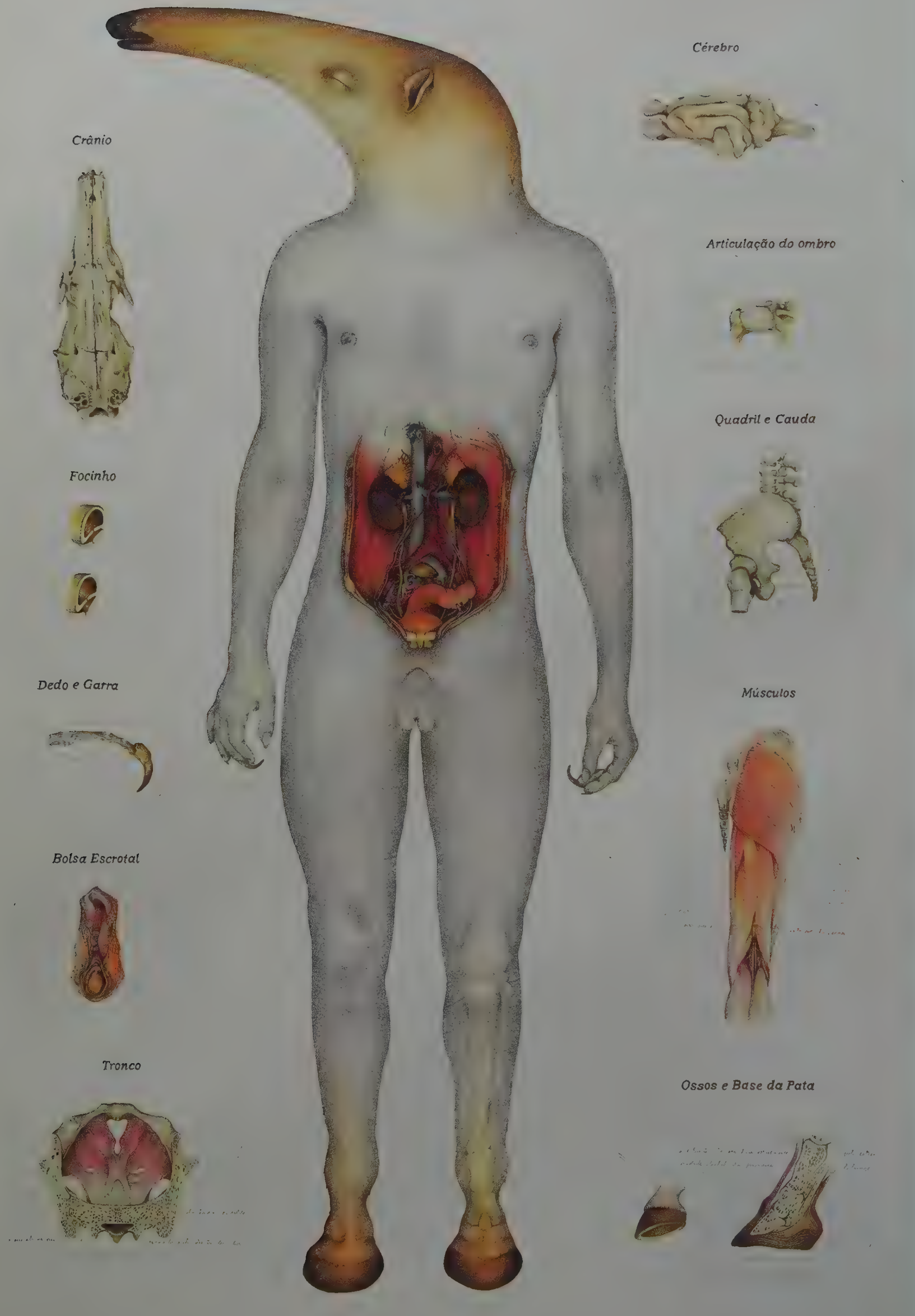
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Bolsa Escrotal
Tronco
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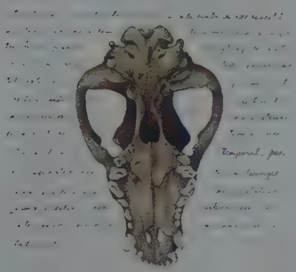
Articulação do ombro
Quadril e Cauda
Músculos
Ossos e Base da Pata

(Família dos Myrmecophagidae)
Região do Xingu-Pará

CACHORRA DA PALMEIRA

Crânio - Vista Ventral



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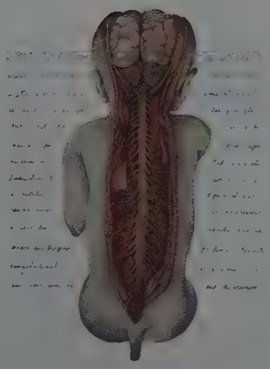

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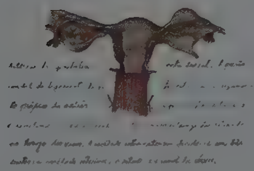

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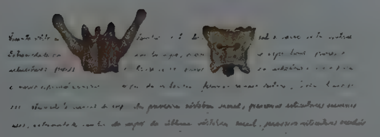

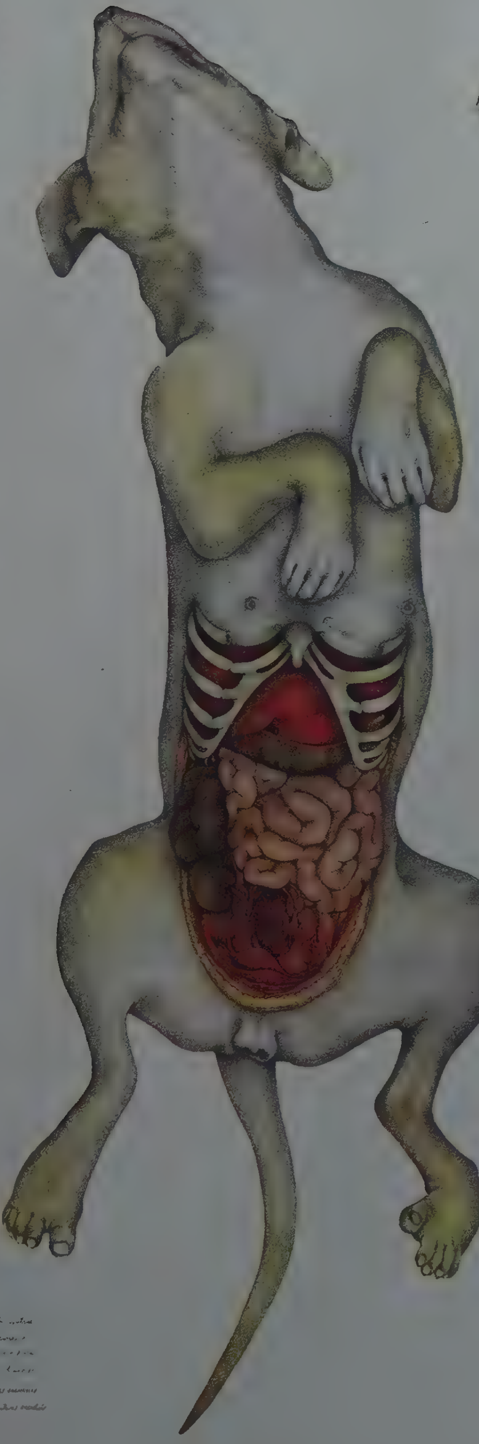

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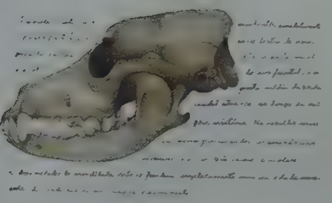

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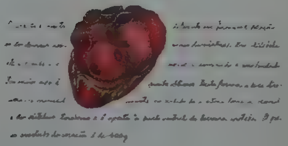
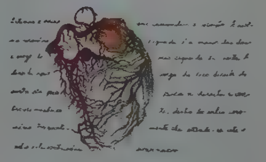
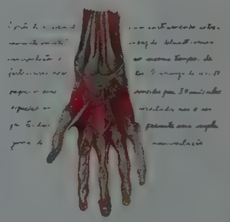


Artérias e Veias do Coração



Pata Dianteira



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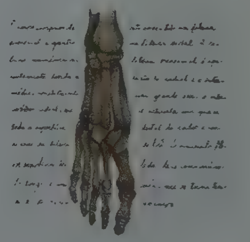

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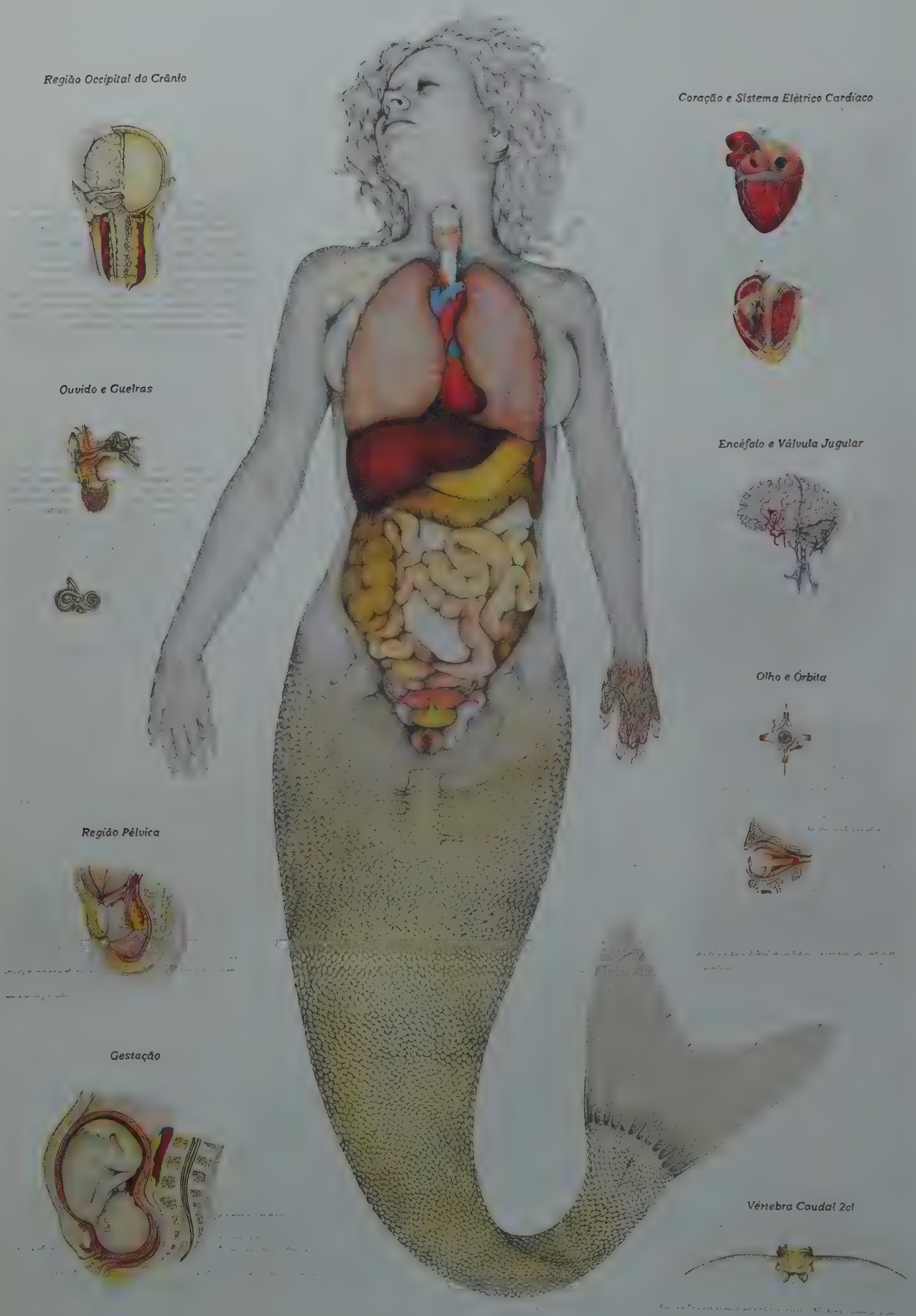
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Ouvido e Guelras
Encéfalo e Válvula Jugular
Olho e Órbita
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Gestação
Vértebra Caudal 2cl

(Familia dos Sirenídeos)
Vitória da Conquista – Estado da Bahia

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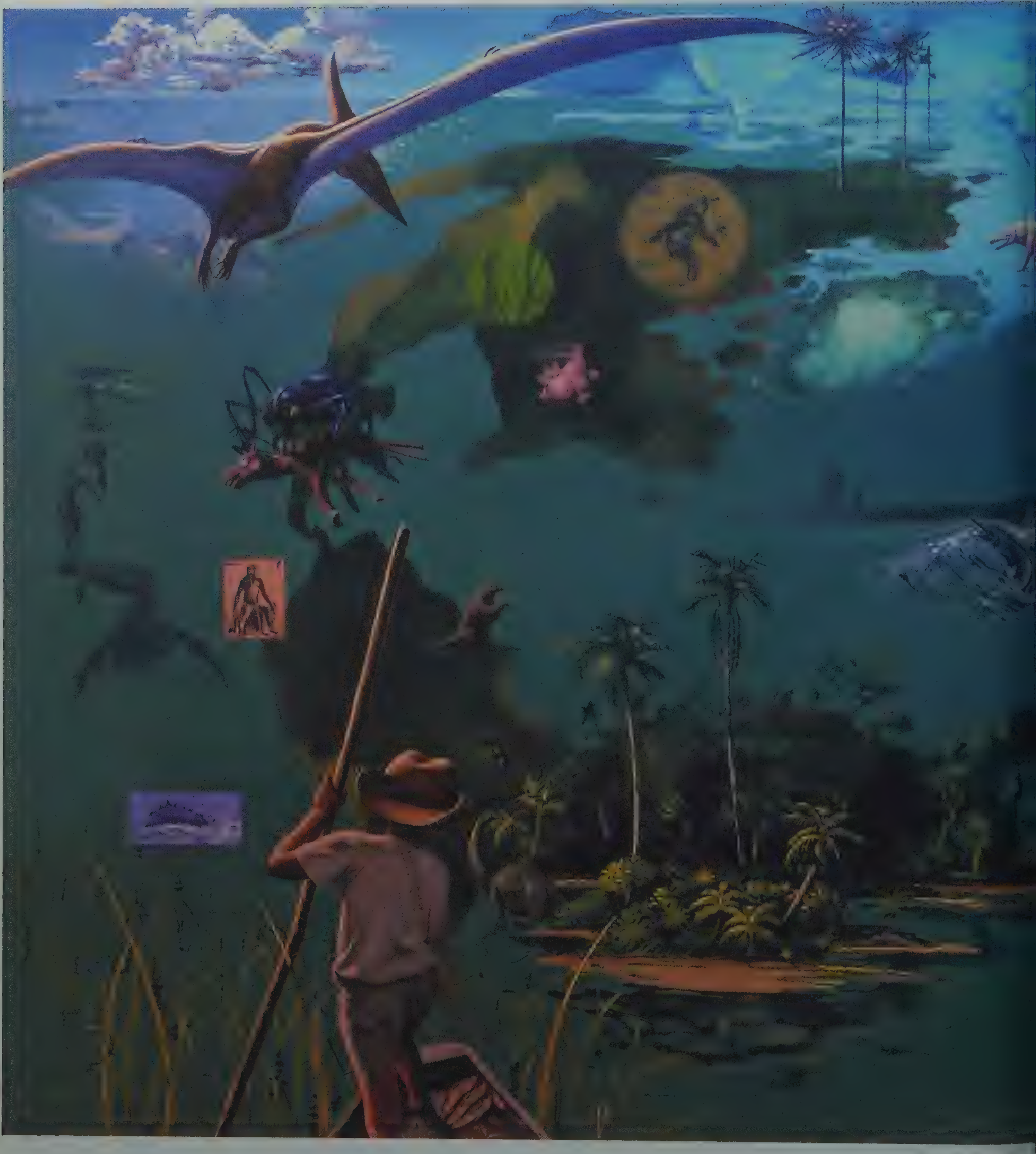

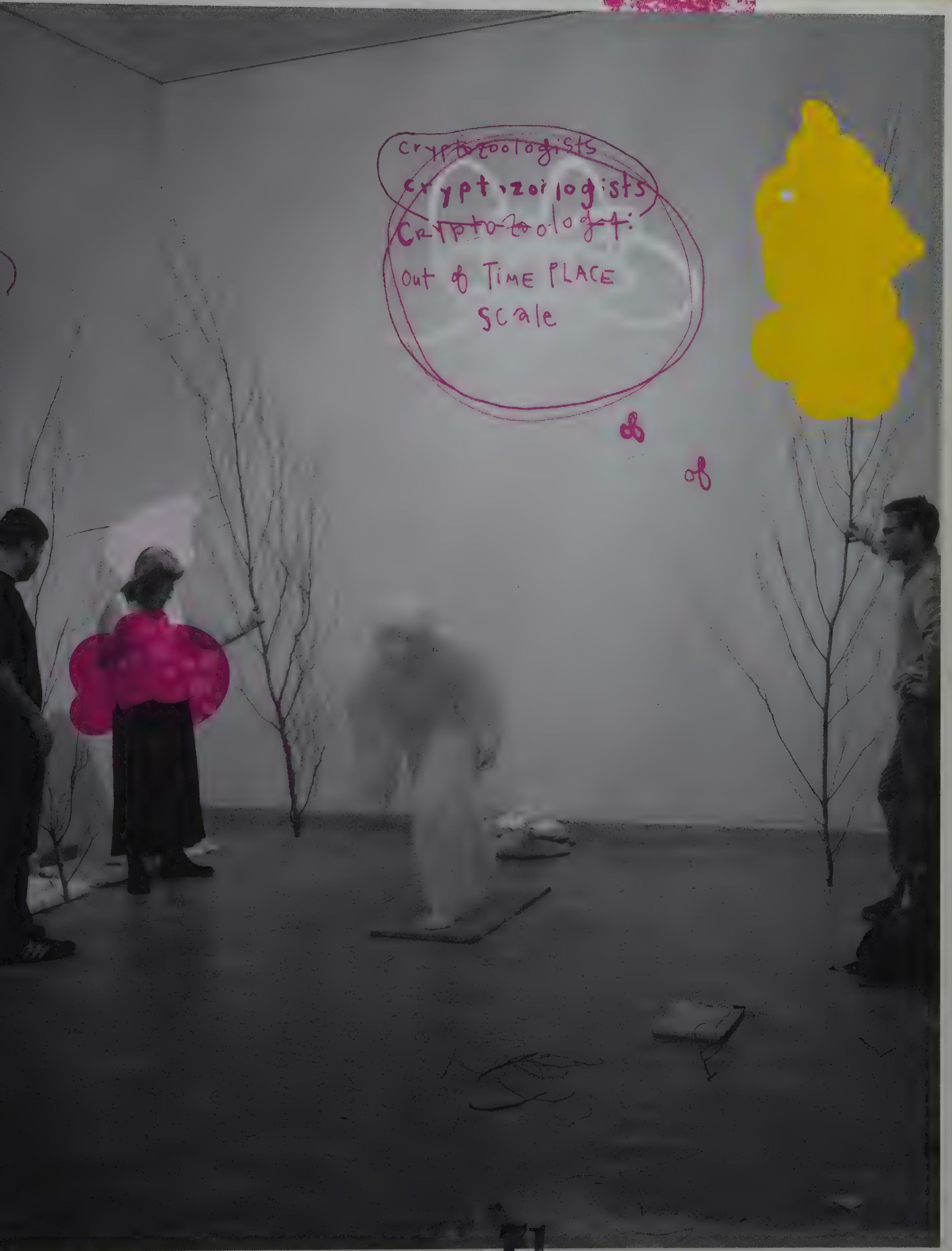
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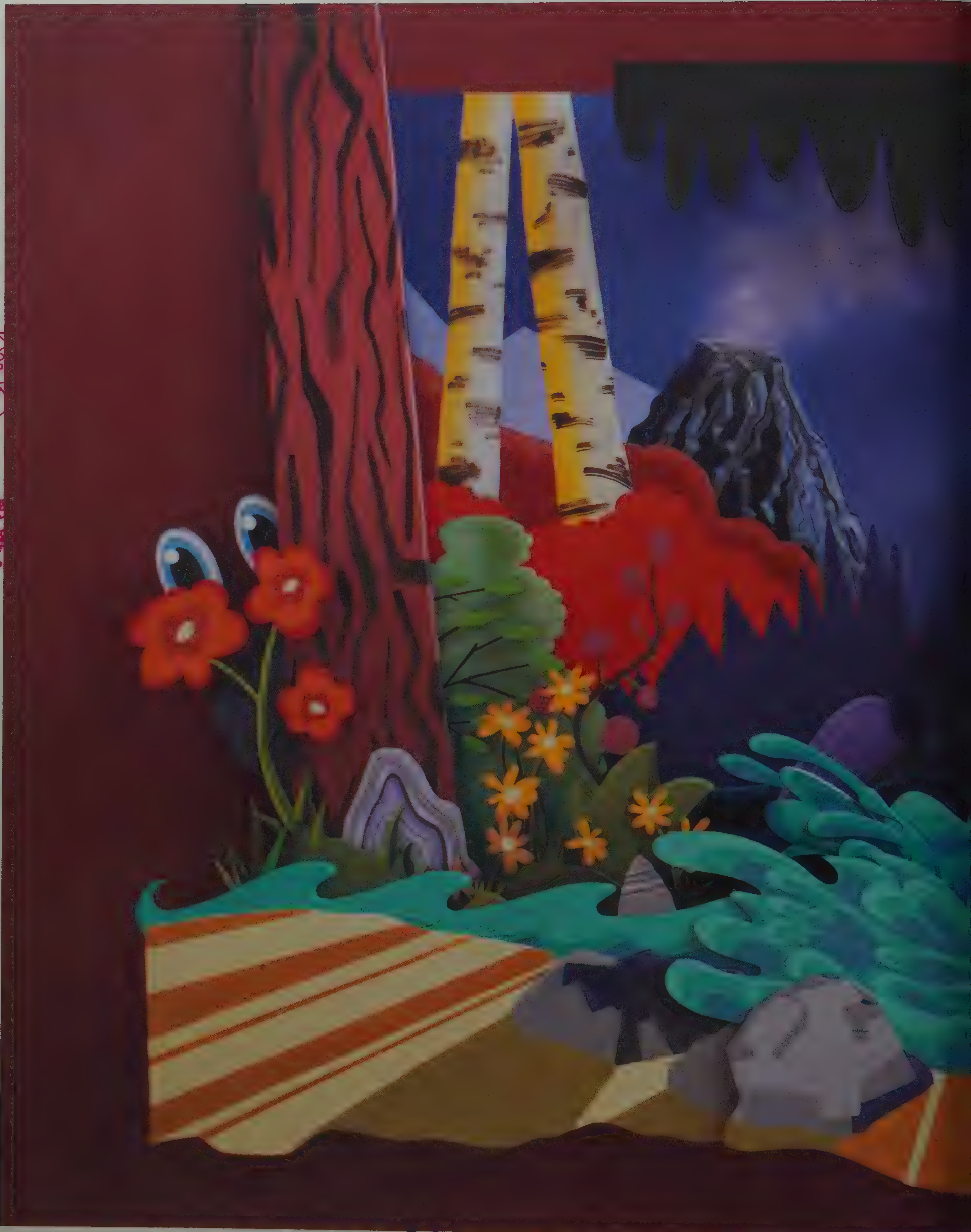

Cryptozoology as Art by **Sean Foley**

1 “Things that don’t quite make sense can be our most valuable tools.”[1]
—David Wilson, director, Museum of Jurassic Technology

2 Art and cryptozoology are monstrous endeavors. Neither is a component of the natural world. Each is far from any resemblance to science. Both are bastards.

3 *“The monster is a popular and timeless form enlisted to explain the inexplicable while simultaneously resisting all theoretical projections. The monster refuses to participate in the classificatory order of things. It is a dangerous form that threatens to smash distinctions. It mocks complete understanding. It continues by always signifying something other than itself. By shifting between readings, the monstrous body is pure culture. A construct and a projection, the monsters exist only to be read.”* [2]

4 Both art and cryptozoology deviate from normal day-to-day ways of thinking and moving through the world. Consensus subjectivity disguised as objectivity is the linchpin connecting them. Artists capture the imagination and, through formal persuasions, allow a kind of incubation. Art offers wildly idiosyncratic, often convoluted propositions. Its separation from day-to-day survival tasks is its most important asset. Art is comfortable being art within its culture of allegory, myth, symbol, etc. Art is monstrous.

5 Rosamond Purcell has observed that a “persistent lack of understanding gives rise to invention”[3] and, thus, the monster is inexplicable and is therefore an ideal form with which to conceptualize contemporary visual representation. Monsters exist as a dynamic interpretive occasion.

6 Disciplines that privilege the imaginative, wonder, and longing are irrevocably co-dependent on subjectivity. Yet cryptozoology aims to affect scientific knowledge. It considers various specimens, eyewitness drawings, police reports, documents, and theories, all puzzling together connections creating a giant grotesque knot. Quickly becoming seductive, it misses the trail of objectivity by entertaining intriguing anomalies, eventually constructing an elaborate system of belief based entirely on desire and longing. For art, wonder can be the initial and primary objective from the start. The value of such speculative thinking is entirely measurable within the realm of art. Extrapolating a visual encounter from the unknown or invisible is a daily occurrence. This distinction makes cryptozoology a fascinating zone of inquiry.

7 Art has erected an elaborate and self-sustaining culture that feigns objectivity through canonical trappings and critical assertions that “experts” deem worthy of serious reflection, study, and protection. Its imaginary solutions, paraphysics, is valuable precisely for its free agency. Art gives thought form, it provides a finality of propositional gestures, which then can be interpreted rather than more nebulously theorized.

8 The way artists and their constituent curators, critics, and historians deal with the unknown may be of some use to cryptozoology as a practice. Rather than seeking the “monster,” cryptozoology may benefit more from considering how monsters are imagined, constructed, and popularized. I am not as interested in finding proposed cryptids as I am in cryptozoology’s theories that purport to represent the unknown.

9 The way artists research, process information, and represent ideas through various mediums, methodologies, and display offers a model for cryptozoologists coping with subjectively woven data with no verifiable object to attach it to. When dealing with anomalous, ambiguous, or ambivalent source information, every representation is an abstraction.

10 Rosamond Purcell says:
Rumor lasts longer than truth, and so, if reports arrive that an amazing animal or hybrid/human/animal exists, belief in the creature as a marvel will linger longer if it does not actually appear. Any animal—even an impossible one—will shed its fictional skin upon examination. It must be kept moving, just out of sight, if the mystery is to last.[4]

11 When a cryptid is identified, it instantaneously materializes within the cloistered halls of zoology, bypassing and often obfuscating the cryptozoologists’ conjectural, and now artful, offerings that assisted in its discovery. What happens to all that “evidence”? Especially that which is proven unredeemably false, fictional, or fallacious?

12 Once cryptozoology's working documents are rendered impotent by scientific discovery, they become a kind of accidental art collection. The artists in *Cryptozoology* recognize this junkyard as familiar to their own studios and cultures of production. Artists are often parasites on the discourses of other disciplines; the "waste" of cryptozoology provides an ample feast. This coupling forms a kind of grotesque partnership. "The grotesque is concept without form: the word nearly always modifies such indeterminate nouns as *monster*, *object*, or *thing*."[5]

13 Because cryptozoology is so conjectural and ultimately subjective, despite pretenses of scientific method and objectivity, it generates vast quantities of information. The discovery of a cryptid instantly devalues all accumulated data that does not correspond directly and scientifically to the real animal. Cryptozoology generates a collection of amusing and provocative waste. Its waste, cobbled together, is our art.

14 If we perceive cryptozoology to be a grotesque activity it is then important to realize that the grotesque is never a fixed or stable thing. A grotesque highlights many different ways of knowing and may be the most productive means available to conceptualize and extrapolate new experiences. The grotesque is usually more than or different than the sum of its parts.

15 Artists withstand many of the same prejudices as cryptozoologists but their subjectivity is an integral part of their world. Yet, a crucial distinction: while cryptozoologists chase things "out of time, place, and scale" artists make things. Their imaginative constructions are real, in both space and time, and can be evaluated or referenced because all parties are aware of and accept the conditions of their display, as Art.

16 In the past several years there have been many exhibitions examining the relationships of art and science. Often the visual and sensual appeal of art (the exhibitions are nearly always in art museums or contemporary art settings) overpowers the visuals of science. Science is interesting as a collective series of images or through the sheer technology used to make its subjects visible.

17 The objects and images of science within a visually based museum context rarely perform well. Often disengaged from their function, they seem dull, didactic, or unintelligible. If the exhibition leans toward science in a serious and thoughtful manner the art looks hopelessly solipsistic. The pairing of art and science seems unfair and presumptuous, but coupling art with the speculative data and objects of cryptozoology, in tandem with natural history, seems just right.

18 Fundamentally, like artistic images and those of science, cryptozoology deals with abstractions. *All* forms of visual representation are abstract. It is their virtue. Art has always been rooted in the imaginative, and therefore, the abstract. The true monsters of cryptozoology exist as abstractions.

19 The painter Shirley Kaneda writes, "The abstract has no "thing" or object that it can index. Abstraction can't isolate and objectify its independent sources...abstract art can be as much about making something unfamiliar and unstable as it can be about resolution and clarity."[6] There is value in difference, doubt, and speculation. That which is uncategorizable is valuable for precisely that reason; it keeps the known and the methods of producing knowledge malleable.

20 In reality, the "thing" that represents the legend or vision is a highly individualized concept. It is not a real object in the scientific sense nor can it be represented with any artistic constancy. It is, rather, as Michel Serres and Bruno Latour might consider it, a Quasi-Object.[7]

21 Art, myth, and, in this case, cryptozoology exist as a hub for emotional, sensual, and provocatively idiosyncratic "what ifs" and experiential open-ended symbolic images. This is the value of the arts: total immersion in subjectivity and a collective safe harbor for experimental, thoroughly considered intellectual constructions. The museum, particularly the art museum, in spite of its canonically taming tendencies, is a publicly sanctioned containment bureaucracy for displaying wildly conceptualized freaks, artful constructions.

22 Artists and cryptozoologists process sensory experience and give form to subjective experiences in oddly similar ways. We both privilege the visual, we entertain the speculative, and our work is ultimately an offering, with hope that it will be seriously considered in some way viable. In many ways artists echo cryptozoologists in collecting, interpreting, and disseminating data until it is considered the most likely scenario, and then slowly slipping into an illusory zone of fact as names are given to, and taken as the logical authority on, the subject.[7]

23 The dependence on visual similarities and "typing" that cryptozoology uses to qualify its ideas runs dangerously close to problematic 19th-century practices. Under the pretense of science, stereotyped judgments of a

person's race, class, mental health, or aptitude are based on facial features or unusual physical, visual behaviors. Cryptozoology introduces ideas relating to representation, but avoids using the tools of representation and that often results in fetishizing its subject. In the interest of being considered zoologically legitimate, many cryptozoologists tolerate slightly anomalous data, problematic eyewitness narratives, and ambiguous specimens. Rather than targeting or acknowledging the unscientific methods used to imagine an explanation—symbol, simile, metaphor—they fold everything into their narrative and it becomes a fetish. At best, this tendency can only yield analogies that are generative within the arts and, ironically, not in the scientific community they are trying to convince.

24 The cultural and scientific production of cryptozoology is most analogous to the *Wunderkammer*, the curiosity cabinet. The culture and prevailing intellectual climate during the 17th-century heyday of the curiosity cabinet was enthralling, stimulating, and logical in a *visual* sense. Although this often precluded scientific method, it did allow a more intuitive, subjective, and humanistic means of understanding without sacrificing the sense of wonder that propels the curiosity to make or collect.

25 To reconsider cryptozoology's detritus, theoretical constructions, and interpretive links as a source for artists, it is useful to compare two scientific thinkers, Francis Bacon and Bruno Latour.

26 Francis Bacon, in his 17th-century *Novum Organum* wished to shift scientific thought away from such conceptually inward constructions of reason. He concluded that free agency, as a way of understanding the natural world, was tainted with subjectivity and that there are significant obstacles inherent in models of knowing that privilege subjective logic or reason offered by an individual without empirical evidence gleaned through the scientific method. An individual whose credibility rests on intellectually subjective theory will undoubtedly defend it as a matter of pride. Although Bacon encouraged acute observation he was also wary of its subsequent comparative studies as it afforded a potentially creative invention of rogue or suspect meaning camouflaged as reason to arise in the interstices of observed empirical data. The interpretive act to link data obscures the empirical sources, and generates an even more suspicious potential for fantastic claims, propositions, and theories. The *Wunderkammer* horrified Bacon.

27 The agency of the *Wunderkammer* offers its interpreter/viewer a more complicated cover, it engenders a semi-truth and opens a gap for what Bacon referred to as "false idols." In other words, false idols create conditions of dispute that occur when anomalies lead one astray, by intellectual or imaginative seduction, from the scientific method. Bacon believed that our peculiar fallibility for ordering and naming anything that we do not understand has the capacity for distortion and exaggeration that can seriously undermine useful science.

28 More recently, Bruno Latour has discussed the "unfortunate consequences of aestheticizing the work of science and weakening its claim to truth."[8] He proposes a new type of inquiry called the Factish that brings us to the present from Bacon's "false idol."

29 *Comparing science with art is of course less damaging than understanding science by using the notion of fetishism.* When scientists are portrayed as fetishists, they are accused of forgetting entirely the work they have just done and of being taken in by the seeming autonomy of the product of their own hands. Artists, at least, can enjoy the quality of labor even when it vanishes from view, but there is nothing to redeem naïve believers who forget that they are the sole cause of statements they believe to have no other cause than a thing out there.*[9]

30 **Factish, Fetishism: Fetishism is an accusation made by a denunciator; it implies that believers have simply projected onto a meaningless object their own beliefs and desires. Factishes, in contrast, are types of action that do not fall into the comminatory choice between fact and belief. The neologism is a combination of facts and fetishes and makes it obvious that the two have a common element of fabrication. Instead of opposing facts to fetishes, and instead of denouncing facts as fetishes, it is intended to take seriously the role of actors in all types of activities and thus to do away with the notion of belief.*[10]

31 Artists know that they are not about being "right." It is this self-sufficiency that cryptozoology could model from art. Ideas are chimerical as monsters and as cryptozoology fetishizes its subject, it solidifies its reputation as a pseudo-science. Art is comfortable being art. In society artists are ambassadors for negotiating a terrain of imaginatively rigorous speculation between the known and unknown, the objective and subjective, the speculative and the proven.

32 The cult of imagination, especially popular imagination, has as much authority as scientific disciplines. Most artists who utilize science as a subject probably have no desire to operate within science. In fact, the separation of the sciences and the humanities allows disciplines to exist as collectives of hierarchical involvements. This affords varied investigations within the cultures of inquiry appropriate for that particular discipline while supporting a fluid, shifting boundary contingent on piecing together parts.

33 Cryptozoology's methodologies and constructions are analogous to art. Their similarities and differences may inform one another. In their zeal to be an authority on unknown entities, cryptozoologists dissemble their stated intentions to appear legitimate and, sadly, it undercuts the most intriguing parts of their practice.

34 Cryptozoologist Loren Coleman, in his keynote address for a symposium examining cryptozoology and art at the Bates College Museum of Art, fell into such a trap quite unconsciously. Walking the tightrope of intellectual desire and science he explained: *What's amazing about Hasbro, of course, is...this is from 1973* [referring to a projected image of a Hasbro GI Joe/Yeti Action Figure] *as long ago as 1973, they, in an underground sort of way, have supported cryptozoology. There's a couple of mistakes in this of course. The abominable snowman are really abominable snowmen and they aren't white they're, you know, black to reddish brown so, um...but that, that's the myth. That there's one abominable snowman and he's all white."*[11]

35 Also in his keynote address, Coleman articulated an ambivalent relationship to myth but readily accepted legend as a productive ally in cryptozoological research. I find this distinction unfortunate because it secures the activity of cryptozoology as longing. It will never be actual because the real is immediately absorbed within zoology, which has no use for cryptozoology. In discussing scientific institutional dogma, the artist Mark Dion says that "anyone interested in working within these institutions soon finds a lack of tolerance for anything but the most authoritarian method of presentation. Metaphor, irony, humour, and self-reflexivity are all strategies outside their notion of how information should be organized."[12]

36 Considering that cryptozoology as a practice is essentially comprised of questionable information, it is in the unusual position to successfully access the field of art and its interpretive tools. Perhaps this perennially unstable discipline will discover that its real scientific contribution (outside of its successfully revealed cryptids) is actually in the realm of taxonomy, classification, and naming as an institutional critique or instigator at large. A conceptual transformation could occur through cryptozoology whereby the mingling of fraud, reality, and wishful thinking performs a type of new service, an agency of interrelationships. Ways of rethinking museology are crucial to our society's capacity to form working relationships with the unknown and the other. P. T. Barnum's American Museum and David Wilson's Museum of Jurassic Technology have given us the ability to rethink the idea of authority, how we know things, and the agency of information.

37 This exhibition is a small attempt to activate a broader investigation and discussion about interrelationships. This is why cryptozoology is a more appropriate partner for this art exhibition than science. By virtue of its collective aims, cryptozoology is forced to engage in subjective longing and hopeful constructions as a primary tool toward discovery, comprehension, and legitimization. For many, cryptozoology is the stuff of legends, folklore, and mythology. It is this subjectivity, this means to an end, that is at odds with the scientific community. Myths, according to Roland Barthes, "have a complex function and operate with double effects. They distort their origins, assimilate contradictions, naturalize a way of seeing and mask ideological operations."[13]

38 The masking of ideological operations seems particularly relevant as we discuss cryptozoology and art. The data, specimens, eyewitness drawings, taxidermy, writings, sculpture, painting, photography, and video represented in this exhibition are all on equal footing as contentious propositions. It is our mutual camouflage.

39 Mythology is a means, a tool, to engage in openly sustained communal curiosity. This is actually what art is, an elaborate system of interrelationships, but we are conveniently stereotyped as art, lumped as one thing, a "type" that ignores our diversity.

40 The cryptid objects, the art in *Cryptozoology: Out of Time Place Scale*, occupy, as Marina Warner writes, "that zone of the arts that cannot be contained within the category of the aesthetic. They belong neither in literary nor visual manifestations of art but in that indeterminate, elusive, itself protean, territory that has been called folklore.[14]

41 Cryptozoologists do themselves a disservice in separating mythology from conjectural reality. Their constructions are endlessly fascinating whether they ultimately are true or not. In the world of cryptozoological discourse, distinctions have been made as to the value of legend over myth. Myth is simply a "traditional story of ostensibly historical events that serves to unfold part of the world view of a people to explain a practice, belief, or natural phenomenon."[15]

42 Why does cryptozoology undermine the completely credible discoveries of actual cryptids by continuing to support the more wildly conjectural cryptids such as the Yeti, Chupacabra, and Nessie? It then popularizes them by using mythological illustrations to make these hidden creatures sensationally visible. Often the creatures are far less exotic upon discovery and in fact are nearly always sub- or related species to animals already known.[16] Nevertheless the question is further complicated when cryptozoologists privilege sensational stories of glowing red-eyed mothmen with articles or eyewitness accounts attenuated with an almost slasher film suspense, a near-Victorian and somewhat gothic glee with the potentialities of the imagination. In this sense its identity is tied up in fictional cinematic stereotypes of naturalist adventurers like Indiana Jones. The oppositional paradigm that allows science to ignore cryptozoology also results in cryptozoology's own stubborn refusal to acknowledge its more subjective fancies and solidifies this by its hostile, defensive attitude towards myth.

43 If cryptozoologists were able to negotiate or assimilate structural hierarchies (such as legend and myth) simultaneously rather than accepting one hierarchy over another, their work would not be so isolated. Rather, cryptozoology would be among a collective of multiple ideas making the practice more fluid and possibly even redefining it. In this sense it might resemble both art and science as the ultimate quasi-object.

44 To gain perspective of something one has to stand outside it. The artist reckons with materials and, eventually, the art object. The cryptozoologist has nothing to reckon with, nothing to establish an authoritative point of view because she or he too readily accepts the discovered animal as now zoological. The categorical constructions that cryptozoologists create with subjective data traps them. Their positioning for authorship or recognition generates theories to defend since it becomes their professional identity, thus eliminating many potential agencies that would, in reality, give them the authority they so desperately desire.

45 Allowing things to come into being is much more interesting than taxonomizing the quality of the thing itself. Ultimately, the quality of engagement, the process, supercedes the desire for academic or scientific acceptance.

46 Art allows a constant reclassification of things. It ebbs and flows while never disappearing. Competing canons and interpretations are compared alongside each other. It is the most hermetic type of curiosity cabinet. Art is a safe zone of inquiry for potentially disruptive or radical notions of the world. The expectation that agendas will be manipulated is taken for granted, and the debates are useful across the whole of society and academia.

47 Sir Richard Owen and William Buckland, two iconic figures in paleontology, provide a splendid example of the intersection of subjectivity and objectivity through their renderings of the megalosaurus, the first dinosaur ever described.[17] Attempting to construct a creature from a few fossilized bone fragments, they used drawing to persuade the viewer. Their drawing performed "an act of imaginative epistemic penetration from the known present into the unknown past."[18] Several drawings attempting to illustrate the unknown creature from a handful of bones were created. As more fragments were discovered, more drawings were made, and each new one represented radical changes in the imagined form from the previous megalosaurus drawing. In total, none were correct and the megalosaurus image that passes as authentic today is completely different from the final drawing by Owen.

48 Parallels of the megalosaurus to Barnum's humbugs and prodigious cryptozoologists is obvious. Owen, a conservative scientist, used drawing to create the perception that the creature was bipedal to bypass the evolutionary leanings of his day and avoid peer pressure to interpret the fragments as a four-legged belly-crawling beast, something that would support Darwin's theories.

49 Alluding to similar problems of creation that plague artistic or cryptozoological research, Frank Botting, in his study on Shelley's Frankenstein, says that "one effect of the myth of Frankenstein reanimates, albeit in a different form, anxieties which lie at the core of humanist subjectivity, anxieties concerning its authority and power."[19]

50 What drawing has over the respected and accepted field of paleontology is that visual art does not need to perform linguistically and is not tethered to natural laws. Above all, art is a wonder-producing medium. This is its value. It prefers questions over answers. Nevertheless, this visual production (within the realm of art) can be considered objectively, according to the disciplinary procedures of art history. People will work to make it fit within the canon. But the canon is fundamentally a mirage and merely temporary shelter for dangerously unstable ideas.

51 Peter Schjeldahl says: Art is commonly, even pervasively used to illustrate the complexities of scientific squabbles and yet, rarely if ever is it afforded an authority or respect as a kind of third estate in the oppositional struggles of science, sociology, politics, and all post-industrial modernist dualities. Things that are contradictory outside art are not contradictory inside art.[20]

52 A cabinet of curiosities, if used as a model for making a canon malleable, facilitates an intriguing play of analogies, correspondences, and resemblances. After the 17th century, living "freaks" or anomalies were usually marketed and displayed as vulgar entertainments after death (in the case of the art world, institutionalization) and they might be redeemed and transfigured by science (art history). This is not the case with cryptozoology, which ultimately is a celebration of the indeterminate process of imaginative longing. Focusing on this doubt catalyzes concepts that yield form and construct a thing, a cryptozoological grotesque.

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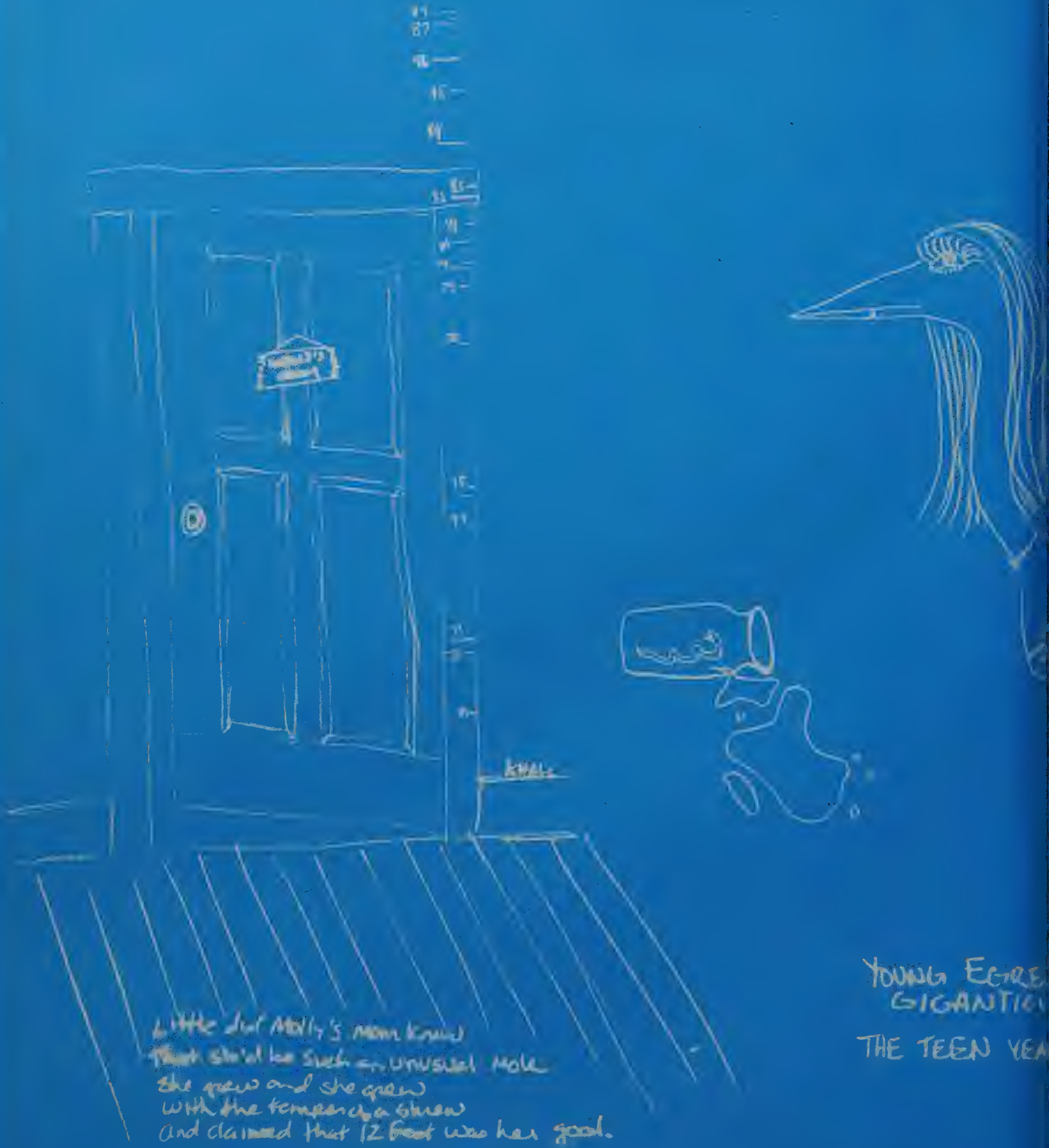


Little dear Molly's mom knew
That she'd be such an unusual mole
She grew and she grew
With the temperament of a shrew
And claimed that 12 feet was her goal.

YOUNG EGRE
GIGANTI

THE TEEN YEA

e flew with the wrong kind
of crane
r mother declared it not love
e also ran
th the crane-headed man,
d together they lived on
a cloud

Cryptozoology and the Search for Bigfoot: Science or Pseudoscience? by **Loring M. Danforth**

When I first read that Bates College was hosting a symposium on cryptozoology featuring Loren Coleman, one of the world's leading experts on Bigfoot, I was troubled. I was afraid that by doing so the College was conferring academic legitimacy on a field that did not deserve it. Later, when I learned that the symposium was sponsored by the Bates College Museum of Art and would explore the "desperately desired visual encounter" that lies at the border between art and science, I was fascinated.

Initially both the strength and the ambivalence of my reaction to the symposium puzzled me. I had never even heard of the term "cryptozoology" before. After attending the opening session of the symposium, I began to understand why cryptozoology had attracted my attention so forcefully. As a scholar, I am deeply committed to the truth and to presenting as accurate and objective an understanding of the world as I can. As a cultural anthropologist, I recognize that my discipline is inextricably linked to the myth of first contact and the encounter with the exotic and the primitive. More specifically, my own research has focused on what is often considered the "irrational"—witchcraft, shamanism, and spirit possession. My goal has always been to interpret these phenomena from a secular, humanistic, and scholarly point of view. On occasion I have been stung by accusations that I was a "postmodern relativist" who believed that any version of events was just as valid as any other, accusations that I reject out of hand. Finally, my love of birding and natural history has led me to Central America looking for resplendent quetzals and jaguars and to Australia in search of cassowaries and platypus. It all started to make sense.

Loren Coleman, the keynote speaker at the symposium, introduced me to the work of Bernard Heuvelmans, the "father of cryptozoology," who defined his field as "the scientific study of hidden animals, i.e., of still unknown animal forms about which only testimonial and circumstantial evidence is available, or material evidence considered insufficient by some."[1] Coleman also introduced me to the concept of "cryptids," hidden animals whose existence, while not formally recognized by Western science, is acknowledged by the myths and legends of different cultures or by eyewitness reports of travelers and explorers. In order to qualify as a cryptid, an animal must exhibit several other interesting characteristics: it must be unexpected, it must be large, and it must be "capable of mystification."[2] To me the most intriguing quality of a cryptid, however, is the liminal status it occupies somewhere between the states of nonexistence and existence. As soon as it is found and positively identified, as soon as its existence is scientifically accepted, then it ceases to be a cryptid. It moves from the mysterious realm of cryptozoology to the mundane world of zoology.

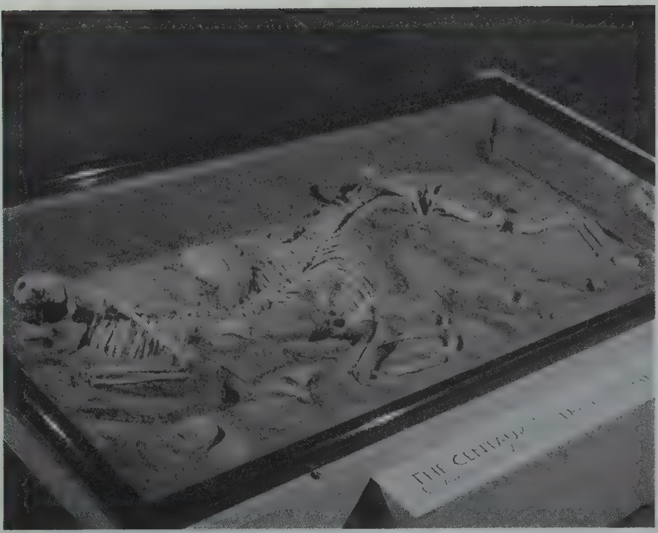
The artists and curators who spoke at the Bates symposium presented wonderfully creative and imaginative work in which the boundaries between science and art, reality and the imagination, are completely blurred. Their ideas subvert the authority of museums in general and challenge the distinctive and separate identities of institutions such as the zoo, the natural history museum, and the art museum.

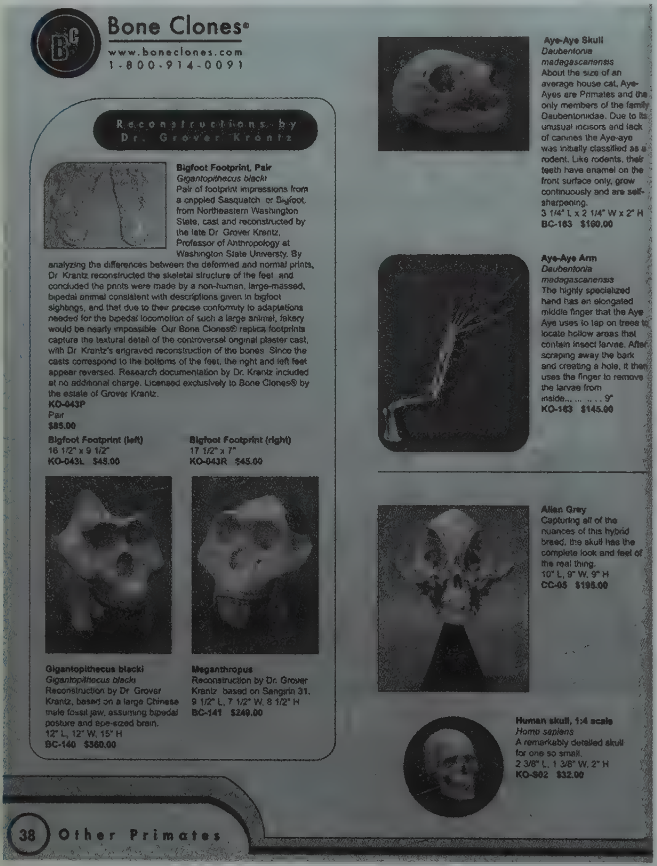
Nato Thompson, the curator of Mass MoCA, led the audience on a "postmodern safari" to witness the "return of the animal" in contemporary art. Describing the Museum of Jurassic Technology in Los Angeles,[3] an ambiguous cultural space that challenges viewers to try to determine which exhibits are real and which are not, Thompson said that sometimes the anxiety produced by all this hybridity is very useful, but then again, sometimes it isn't. "Undermining the truth," he said, "sometimes leads to wonderment and excitement, but sometimes being dubious about Darwin starts coming in."

Maine artist Sean Foley said that he doesn't care whether Bigfoot and the Loch Ness Monster exist or not; in fact, he hopes they're never found. Foley is glad he's not a scientist. "As an artist," he said, "I'm not interested in science; I want to problematize how the world is perceived. . . An artist can play with ideas that you shouldn't play with if you're a scientist. . . I have freedom as an artist, the freedom of being wrong, because I'm not about being right."

I take great delight in many of the art works I have been exposed to as a result of attending the cryptozoology symposium. Mark Dion's *Library for the Birds of Massachusetts* is a 17-foot-tall aviary housing 12 zebra finches and a dead maple tree covered with ornithological field guides. *Perverted Nature* is a collection of animal paintings by Walmor Corrêa done in the realistic style of scientific illustrations, but the animals he depicts—a seagull with the claws of a crab, a pelican's head and beak on the body of a frog—are "beautiful lies" that "challenge our faith in the truth of natural aesthetics."[4] And *The Centaur Excavations at Volos*, an exhibit on permanent display at the library of the University of Tennessee at Knoxville, presents the partially excavated and carefully articulated skeletons of a pony and a human being with a plaque asking, "Do you believe in centaurs?" This work of "archaeological fiction" serves "as a conscious form of self-critique, deconstructing the authority of the library itself." It can also be used "to cultivate a healthy sense of skepticism" and "remind all of us that we must be critical of authoritative claims to truth."[5]

The focus of this essay, however, is not the border zone between art and science, which the works I have mentioned so creatively explore. Here I am concerned with the boundary between science, on the one hand, and what I will call pseudoscience, on the other. While this boundary cannot always be drawn with precision, it is usually quite clear whether a particular investigation is being carried out in a scientific manner or not. Michael Shermer, a historian of science and the publisher of *Skeptic* magazine, characterizes science as "a set of methods designed to describe and interpret observed or inferred phenomena, past or present, and aimed at building a testable body of knowledge open to rejection or confirmation."[6] In the process, scientific knowledge increases both in explanatory and predictive power.





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Reconstructions by Dr. Grover Krantz

Bigfoot Footprint, Pair
Gigantopithecus blacki
Pair of footprint impressions from a crippled Sasquatch or Bigfoot, from Northeastern Washington State, cast and reconstructed by the late Dr. Grover Krantz, Professor of Anthropology at Washington State University. By analyzing the differences between the deformed and normal prints, Dr. Krantz reconstructed the skeletal structure of the feet, and concluded the prints were made by a non-human, large-massed, bipedal animal consistent with descriptions given in bigfoot sightings, and that due to their precise conformity to adaptations needed for the bipedal locomotion of such a large animal, fakery would be nearly impossible. Our Bone Clones® replica footprints capture the textural detail of the controversial original plaster cast, with Dr. Krantz's engraved reconstruction of the bones. Since the casts correspond to the bottoms of the feet, the right and left feet appear reversed. Research documentation by Dr. Krantz included at no additional charge. Licensed exclusively to Bone Clones® by the estate of Grover Krantz.
KO-043P
Pair
$85.00

Bigfoot Footprint (left)
16 1/2" x 9 1/2"
KO-043L $45.00

Bigfoot Footprint (right)
17 1/2" x 7"
KO-043R $45.00

Gigantopithecus blacki
Gigantopithecus blacki
Reconstruction by Dr. Grover Krantz, based on a large Chinese male fossil jaw, assuming bipedal posture and ape-sized brain.
12" L, 12" W, 15" H
BC-140 $360.00

Meganthropus
Reconstruction by Dr. Grover Krantz based on Sangirin 31.
9 1/2" L, 7 1/2" W, 8 1/2" H
BC-141 $249.00

Aye-Aye Skull
Daubentonia madagascariensis
About the size of an average house cat, Aye-Ayes are Primates and the only members of the family Daubentoniidae. Due to its unusual incisors and lack of canines the Aye-aye was initially classified as a rodent. Like rodents, their teeth have enamel on the front surface only, grow continuously and are self-sharpening.
3 1/4" L x 2 1/4" W x 2" H
BC-163 $160.00

Aye-Aye Arm
Daubentonia madagascariensis
The highly specialized hand has an elongated middle finger that the Aye Aye uses to tap on trees to locate hollow areas that contain insect larvae. After scraping away the bark and creating a hole, it then uses the finger to remove the larvae from inside... ... . 9"
KO-163 $145.00

Alien Grey
Capturing all of the nuances of this hybrid breed, the skull has the complete look and feel of the real thing.
10" L, 9" W, 9" H
CC-05 $195.00

Human skull, 1:4 scale
Homo sapiens
A remarkably detailed skull for one so small.
2 3/8" L, 1 3/8" W, 2" H
KO-S02 $32.00

38 Other Primates

The everyday work of science is conducted at colleges, universities, and research labs, and its results are published in scientific journals.

Pseudoscience (also called nonscience, marginal science, or, more contemptuously, junk science) refers to the activities of people who attempt to gain credibility and legitimacy "by claiming scientific status for an idea or thesis without submitting it to the critical inspection that is necessary."[7] Pseudoscientists "don the trappings of science yet fail to respect the standards of evidence, rigor, peer review, and the rejection of ideas that have been found wanting. At heart, they're true believers. . . [They] make poorly substantiated or demonstrably false claims and refuse to relinquish them when shown the counterevidence."[8]

In the early 21st century, pseudoscience, interest in the paranormal, and the appeal of the irrational present a real threat to the dominant position science has traditionally enjoyed in American culture. Anti-intellectualism and hostility to science, often associated with political conservatives and religious fundamentalists, have seriously undermined the scientific literacy of many Americans. The misuse of science for ideological purposes has made it difficult for many people to distinguish useful ideas from those that are not.

According to a recent article in the *New York Times*, only 40% of people in the United States believe in evolution, and only 20% believe the sun goes around the earth.[9] Given this dismal state of scientific literacy, it is not surprising how easily people can be convinced "that a scientific 'controversy' exists where one actually does not, or that widely discredited claims are still given serious consideration in the world of science."[10] Politically motivated misrepresentation of the science related to global warming and religiously motivated distortion of the science of evolution by advocates of Creationism and Intelligent Design are two of the most obvious examples of this assault on science.

The same day the symposium on cryptozoology opened at Bates, the American Association for the Advancement of Science issued a statement decrying efforts by the Kansas Board of Education to redefine the boundaries of "science" so that it would no longer be explicitly limited to naturalistic explanations. The AAAS statement concluded that "students are ill served by any effort in science classrooms to blur the distinction between science and other ways of knowing, including those concerned with the supernatural."[11] A paleontologist, commenting on the teaching of Intelligent Design in public schools, put it more bluntly: "It makes people stupid. It pretends there is confusion where there is not."[12]

My goal in this essay is to consider whether cryptozoology in general, and the search for Bigfoot in particular, are properly characterized as science or pseudoscience. Some work being done under the rubric of cryptozoology certainly can be characterized as legitimate science. Zoologists who "investigate reports of an animal which suggest a species unknown to science," who develop "a specific procedure to locate and obtain physical evidence of the animal," and then conduct "morphological and genetic examinations [to] determine whether it is in fact a new species" are not doing anything that is in principle unscientific.[13] The coelacanth, a lobe-finned fish thought by paleontologists to have been extinct for 65 million years, was discovered off the coast of South Africa in 1938. A second living coelacanth was not discovered for 19 years. The coelacanth is known as "the darling of cryptozoology" because "its story demonstrates that unknown, undiscovered, or at least long-thought-extinct animals can still be found."[14]

The vast majority of the research conducted on Bigfoot, however, has not been conducted according to the standards and principles of scientific research. Bigfoot advocates, like people who accept the existence of the Loch Ness Monster, the Abominable Snowman, and mermaids, are not scientists. The arguments and the evidence they present in support of their claims do not constitute science either. Cryptozoology of this kind can only be regarded as pseudoscience at best.

It is important to emphasize that these cryptozoologists claim that Bigfoot and other examples of "the world's most mysterious creatures" actually exist as biological phenomena in the natural world. In other words, they are making scientific claims about the real world. This position must be distinguished from the perfectly legitimate argument that Bigfoot and the Loch Ness Monster exist as "cultural constructions" or "human inventions." Bigfoot and his fellow cryptids clearly do exist as mythological figures in different cultures around the world. David J. Daegling, a biological anthropologist at the University of Florida, in a recent book entitled *Bigfoot Exposed: An Anthropologist Examines America's Enduring Legend* describes Bigfoot as a creation of the human mind, which therefore possesses "only a social history with no corresponding natural history." Daegling goes on to say that "Bigfoot is real, even though there is no population of hairy bipeds lumbering through our forests. Bigfoot . . . is part of human experience."[15] Bigfoot, in other words, is an "ethnozoological entity,"[16] an "ethnoanimal," whose existence is part of the belief system of a particular culture.

If Bigfoot is understood as a cultural construction rather than a biological reality, then the appropriate question to ask is not "Does Bigfoot exist?" but "What does Bigfoot mean?" This shift from the field of zoology to that of interpretive anthropology leads to a consideration of Bigfoot as an expression of the desire for an encounter with the mysterious and the unknown. Bigfoot is a symbol of wildness and wilderness, of the "missing link" that forms the boundary between human beings and their primate ancestors. Bigfoot epitomizes the distrust and hostility that some people feel toward the scientific establishment. Loren Coleman is also right when he says that the search for Bigfoot and other cryptids represents "a throwback" to a romantic era of zoological discovery, when early explorers traveled to exotic lands in search of new and unknown species of animals.[17]

It is this longing to recapture a lost era of discovery that leads many cryptozoologists to cling to their belief in the existence of Bigfoot in spite of the overwhelming consensus of mainstream scientists that it simply does not exist. The persistence of "Bigfoot advocates" in making their claims in the absence of any scientifically accepted evidence to support them can only be explained as the result of a previous commitment to a belief based on irrational or emotional (and therefore unscientific) grounds. Their unwillingness to abandon these beliefs, or even state under what conditions they would do so, has led to their marginalization. While it is true that the nonexistence of Bigfoot can never be proven, it is not consistent with the scientific method to persist in an irrational belief when there is absolutely no scientific evidence to support it. To do so is a mistake; it is just plain silly.[18]

John Napier, former director of the Primate Biology Program at the Smithsonian Institution, offered a clear and unambiguous statement about the scientific status of claims that Bigfoot exists. "If we confine ourselves rigidly to what most scientists would regard as hard evidence," he wrote, "then the answer [to the question "Does Bigfoot exist?"] is heard loud and clear: *Bigfoot does not exist.*" Napier goes on to conclude that the thought of a hairy, ape-man standing eight feet tall and weighing over 800 pounds wandering through the wilderness of the Pacific Northwest unknown to science is "a preposterous idea"; it is simply "beyond common sense."[19]

Virtually all serious scientists agree that the fundamental flaw in the claims of Bigfoot advocates is the complete lack of scientific evidence in support of its existence. David Daegling writes that the search for Bigfoot has not been conducted "as a scientific enterprise. . . [The] systematic study of the evidence has been chronically absent. The documentation of evidence has rarely gone beyond the anecdotal. . . The rigor of the investigation [is] . . . miserably deficient. . . The best evidence is tainted at worst and ambiguous at best. The totality of the evidence . . . reduces to anecdote, immune from verification because there is no yardstick to keep investigation on the level." Daegling concludes matter of factly that "the search for Bigfoot resides beyond the fringe of science."[20]

The most glaring hole in the body of "evidence" used to support the claims of Bigfoot advocates is the lack of a body or bones, which would constitute irrefutable proof of Bigfoot's existence. When samples of "Bigfoot hair" have been found, scientific analysis of it has either been inconclusive or shown it to be elk, bear, or cow hair, or in one case, synthetic fiber.[21]

The record of eyewitness reports of Bigfoot sightings is impressive for its quantity, but not, as many scholars have pointed out, for its quality. First-person accounts themselves, in the absence of any material evidence, constitute nothing more than anecdotes. They cannot be reproduced, verified, or falsified. Therefore they do not constitute legitimate scientific evidence. "Bigfoot tracks" are the best-known form of evidence in support of Bigfoot's existence. Casts of what are claimed to be Bigfoot tracks, with two, three, four, five, or even six toes, have often been proven to be hoaxes. None of these tracks have been widely accepted as credible evidence that Bigfoot exists.

In 1967 Roger Patterson and Robert Gimlin shot a famous film of what was alleged to be Bigfoot in Bluff Creek, California. Their film has generated tremendous controversy and been analyzed at length by many anatomists and biological anthropologists. While there is no definitive consensus about what exactly is depicted in the film, many scholars agree with John Napier's conclusion: "There is little doubt that the scientific evidence taken collectively points to a hoax of some kind."[22]

The same year, what came to be known as the "Minnesota Iceman" was exhibited at county fairs and shopping centers throughout the Midwest. People paid 25 cents to see the corpse of a hairy ape-man "left over from the Ice Age" that had been frozen in a block of ice and placed in a refrigerated black coffin. Bernard Heuvelmans examined the creature and wrote a "scientific paper" in which he formally named it *Homo pongoides*. Then the original body mysteriously disappeared, only to be replaced by a model reportedly made in California by Hollywood make-up artists. When the Smithsonian Institution and the FBI became involved, the owner decided not to have his specimen examined any further. Heuvelmans later suggested that the "Minnesota Iceman" was "a Neandertal that had been murdered in Vietnam during the war and smuggled into the United States in a 'body bag.'"[23]

Cryptozoology in general, and the search for Bigfoot in particular, have also been excluded from mainstream science because of their close association with the paranormal, a field that is by definition beyond the range of normal experience and scientific explanation. The publishers of several of Loren Coleman's books have clearly marketed them for readers interested in the paranormal. His *Bigfoot! The True Story of Apes in North America* was published as a Paraview Pocket Book.[24] Other titles published under this imprint deal with poltergeists and body-snatchers. The publisher of *The Field Guide to Bigfoot, Yeti, and Other Mystery Primates Worldwide*,[25] which Coleman coauthored with Patrick Huyghe, gave it the subject heading "paranormal." The last page of the book has an advertisement for other "field guides" by Patrick Huyghe that deal with extraterrestrials, UFOs, and ghosts.

The link between Bigfoot and the paranormal is also suggested by some of the eyewitness testimony of people who claim to have had encounters with Bigfoot. One eccentric prospector in southwestern Washington wrote that Bigfoot was a "supernatural being" from "another dimension" that was "composed of a substance that ranges between the physical and the psychical."[26] In the 1960s Bigfoot sightings were often associated with UFO sightings, and "Bigfoot UFO" hotlines were set up. As Coleman put it, "ufologists were getting into the Bigfoot business."[27] Coleman admits that he himself has been "partially responsible for the amalgamation of Bigfoot and UFO's." "But today," he writes, "having reclaimed the firmer zoological and anthropological foundations of hominology, I reject such notions."[28]

Many cryptozoologists not only argue that Bigfoot exists as a biological phenomenon, but in doing so claim the identity and status of scientists and appropriate the discourse of science in an extremely misleading and inappropriate way. In *Bigfoot! The True Story of Apes in North America* Coleman makes the following bold assertion: "The truth is that at least one unknown species of primate exists in America."[29] The entry on Bigfoot in *Cryptozoology A to Z*, is filled with unqualified, declarative statements that take Bigfoot's existence for granted and go on to make unsupported comments about detailed aspects of his appearance and behavior: "Bigfoot is bulky and stocky. . . Bigfoot is generally nocturnal and mostly solitary. . . [Bigfoot emits] high-pitched whistles, calls, animal-like screams, howls, '*eeek-eeek-eeek*,' '*sooka-sooka-sooka*,' '*ugh-ugh-ugh*,' or '*uhu-uhu-uhu*.'"[30]

On its Web site, the International Society of Cryptozoology identifies itself as a "scientific body," engaged in a "scientific pursuit," whose goal is to apply "scientific methodology and scholarship to the investigation and evaluation of evidence for zoologically unverified animal species or forms."[31] On his own Web site Coleman makes the exaggerated claim, which amounts to little more than wishful thinking, that over the last 50 years cryptozoology "has moved from a shadowy world of travelogues to academic respectability and beyond."[32] And finally, organizations dedicated to supporting the continued search for Bigfoot have adopted names like the American Anthropological Research Foundation and the North American Science Institute.[33]

At the symposium on cryptozoology at Bates, Loren Coleman began his keynote address with a slide of Charles Darwin. During his talk he identified cryptozoology as a "hard science." Afterward, when he was asked specifically "Do you need to call it a science?" He replied, "Yes, I do."

The highlight of the symposium for many people occurred at the end of a panel discussion involving Loren Coleman, Tim Cassidy (a Bigfoot researcher), J. P. O'Neill (author of *The Great New England Sea Serpent*),[34] and Jeffery Vallance (an artist interested in the paranormal). Nato Thompson, the curator of Mass MoCA, speaking from the audience, said he assumed that there must be some creatures the panelists believed in and some they didn't. He proposed to read a list of creatures of various kinds and asked the panelists to raise their hand if they believed in their existence. This challenge evoked considerable amusement and laughter from both the panelists and the audience. Loren Coleman said he would play along with this "game," but pointed out that he did not use the word "believe" in this context; he preferred to say that he accepted or denied the evidence for the existence of these beings.

"Sea monsters," Thompson began. All four panelists raised their hands, as they did when Thompson called out "Sasquatch" and "Yeti." Only one panelist raised his hand for "vampires" and "aliens."

"Hobbits." All four panelists raised their hands again, but Coleman hesitated, saying "It depends on which kind."

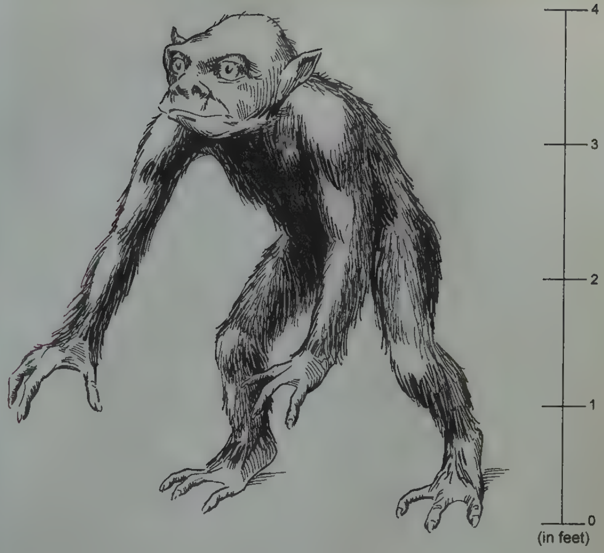
"Fairies." Three panelists raised their hands including Coleman.

"Angels." Two hands went up including Coleman's. "I'm open-minded," he said.

Thompson continued: "Hydra," "ghosts," "Medusa." When he finished, Coleman took over. "Unicorns." Two hands went up. "Mermaids." Three hands. Then with much laughter and applause, the session came to a close.

This was a crucial point in the symposium, the moment when the cryptozoologists had been challenged to make a public and unambiguous commitment about their position on the existence of these creatures. (Vallance, the artist, had said earlier that it didn't matter to him whether they existed or not.) The humor that accompanied this very serious "game" can be understood, I think, as an effort to diffuse the tension and embarrassment the panelists may have felt at being asked to take a position that would marginalize them in the eyes of some unsympathetic members of the audience. Loren Coleman's responses—raising his hand half way and then lowering it, raising it tentatively and then qualifying his position, raising it and then indicating he was just joking—had the effect of blurring the very boundary between science and pseudoscience, reality and the imagination, that Nato Thompson's question had challenged him to draw.

The cryptozoological literature on Bigfoot also undermines this boundary between the scientific and the nonscientific in two problematic ways. It juxtaposes scientific and unscientific sources and data in a manner that conflates two very different forms of knowledge. In addition, it appropriates scientific discourse in order to claim for itself the status and prestige that science still enjoys in many segments of American society. Coleman's essay "The Occurrence of Wild Apes in North America"[35] includes in its list of references newspaper articles with titles like "Hairy Horror Strikes Again"



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MERBEING

and "3-Legged Monster Pays Another Night Visit," as well as scholarly monographs on *The Human Foot: Its Evolution, Physiology and Functional Disorders* and *The Nomenclature, Taxonomy and Distribution of Chimpanzees*. Descriptions of "monsters," hairy "wild men" and "monkey men" lead to conclusions about the continued existence in North America of "generalized pongids of the Dryopithecinae [that] lived from Miocene to Pleistocene times."[36] A similarly troubling confusion of categories can be found in *Cryptozoology A to Z*, which includes in its alphabetical listing of "authentic mysteries of nature" real, living animals, like the mountain gorilla, the okapi, and the giant panda, as well as unreal, imaginary beings like the Abominable Snowman, Merbeings, and the Loch Ness Monster.

The *Field Guide to Bigfoot, Yeti, and Other Mystery Primates Worldwide*, appropriates the long established and well-respected scientific genre of the natural history field guide in an even more troubling way. Advertised as "biologically based" and "fully referenced," it claims to follow "standard anthropological, zoological, and paleoanthropological parameters of identification" in an attempt "to systematically classify those unknown, hairy hominoids who appear to inhabit this globe."[37] The authors boldly propose a new nine-part classification system for "the world's mystery primates." The suggested classes include Neo-Giants ("clearly visible large breasts on older females"), True Giants ("occasionally wear primitive clothing especially in colder climates"), Neandertaloids (Enkidu, the "natural man" in the *Epic of Gilgamesh* "was probably a Neandertal"), Proto-Pygmies, Giant Monkeys, and Merbeings ("The marine subclass is distinguished by a finlike appendage, while the other, mostly freshwater, subclass is characterized by an angular foot with a high instep and three pointed toes"). A range map purports to show the distribution of each class. A continent-by-continent survey follows, presenting all the different types of being that belong to each class, complete with evidence in support of their existence (eyewitness reports, drawings of footprints, and the description of the monster Grendel in *Beowulf*). Also included are "detailed illustrations" of the sort one would expect to find in a children's book by Dr. Seuss, not in an actual field guide. "Of all the ostensibly naturalistic books" about Bigfoot, Daegling writes, this is "the most gullible of all."[38]

To conclude, I would like to stress that while I derive great pleasure from art inspired by cryptozoology, I reject the claim that the cryptozoological search for Bigfoot and other "monsters" constitutes science. It is many other things — pseudoscience, entertainment, a romantic quest for a mysterious encounter with the unknown — but it is not science. Finally, on a personal note, I have to admit that real animals like elephants and rhinoceros have always appealed to me much more than imaginary ones like Bigfoot and the Loch Ness Monster. Elephants and rhinoceros evoke in me a much greater sense of awe and wonder because, after all, they really do exist.

I would like to thank my colleagues on the Bates faculty, Mark Bessire, Sharon Kinsman, Eli Minkoff, and Tom Tracy, for their helpful comments and suggestions.

NOTES

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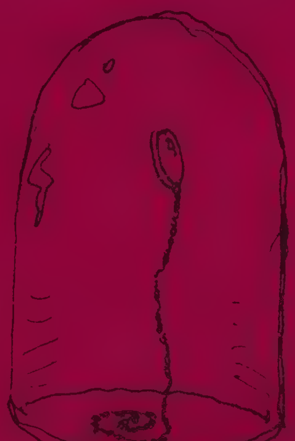
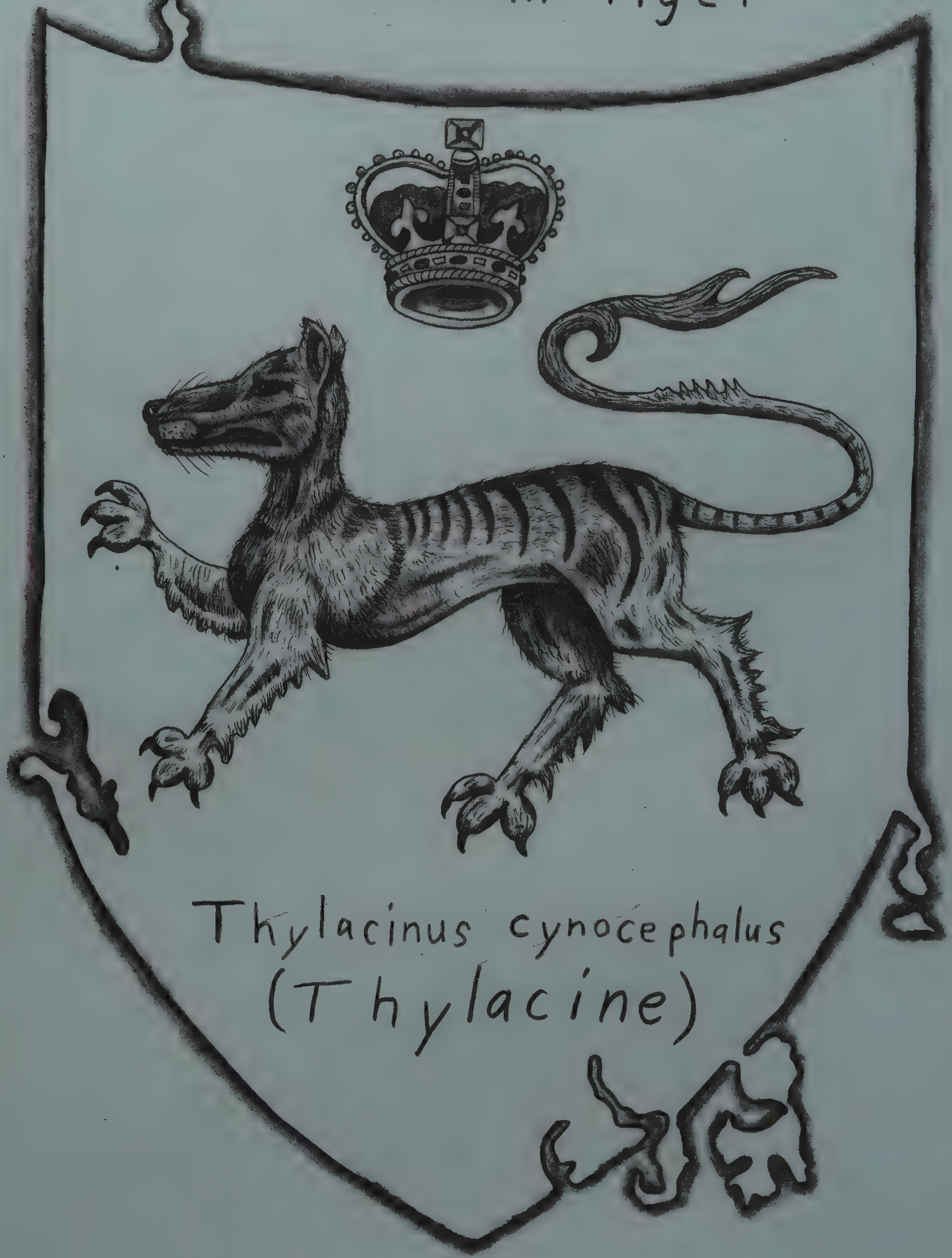


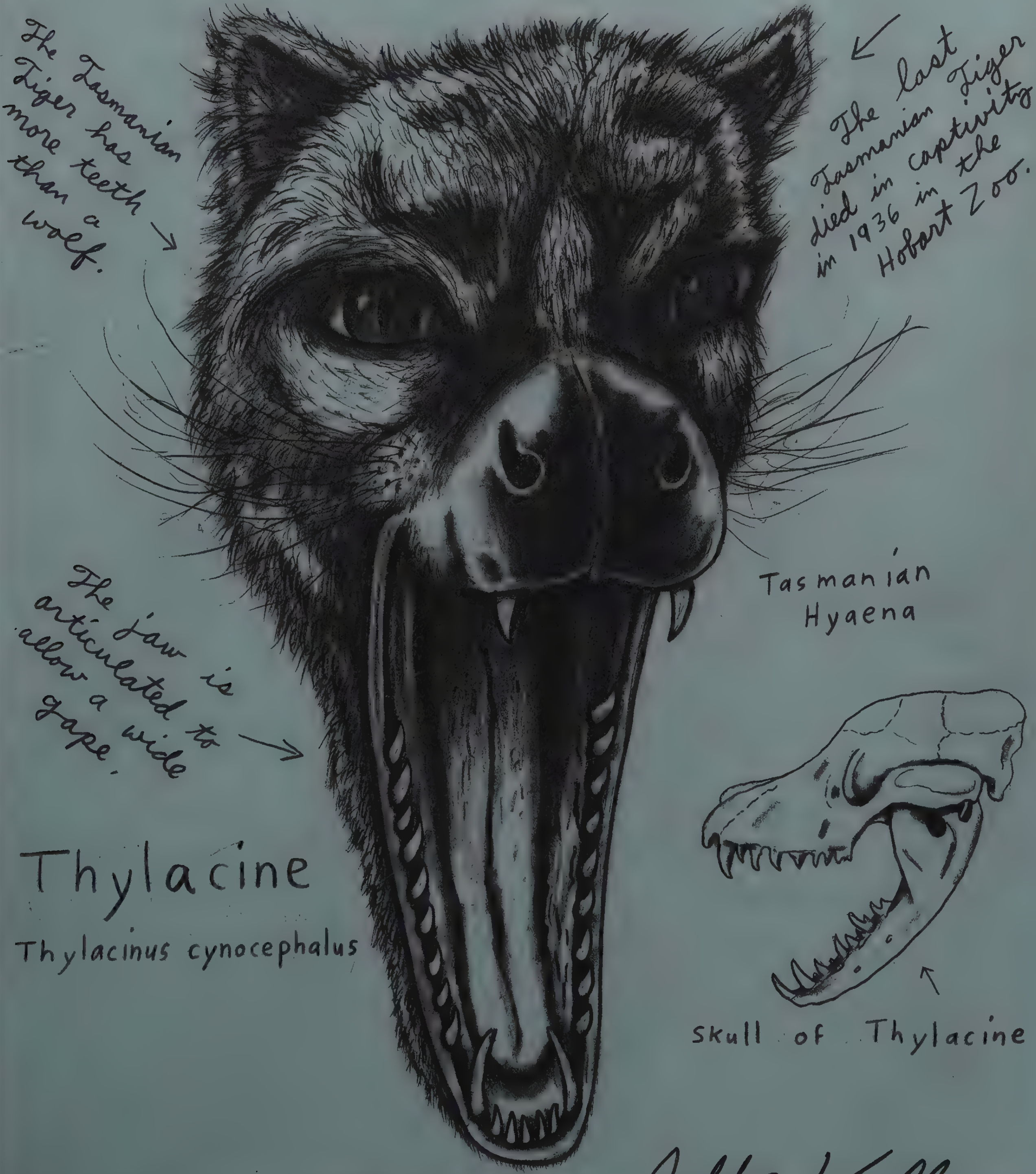
The Symbol of TASMANIA: the Tasmanian Tiger


Thylacinus cynocephalus
(Thylacine)

Hobart, Tasmania May 2002 Jeffrey Vallance

Tasmanian Tiger

Marsupial Wolf



The Tasmanian Tiger has more teeth than a wolf.

The last Tasmanian Tiger died in captivity in 1936 in the Hobart Zoo.

The jaw is articulated to allow a wide gape.

Tasmanian Hyaena

Thylacine

Thylacinus cynocephalus

Skull of Thylacine

Tasmania May 2002

Jeffrey Vallance

THE TASMANIAN TIGER

In 2002, as part of my inclusion in the Sydney Biennale exhibition, I was offered a position as artist-in-residence at the University of Tasmania in *Hobart. I went to the weird antipodal island in search of evidence of the Tasmanian* TIGER (OR THYLACINE). I WAS ALSO INTERESTED IN **the myths and legends connected with the Tasmanian devil and other** **STRANGE CRYPTOZOOLOGICAL CREATURES LIKE THE YOWIE AND THE** Bunyip. Even thought the thylanice has been extinct since 1936, scattered sighting **are still reported from remote areas in the interior of the island. I did not make an actual** SIGHTING OF A TASMANIAN TIGER, BUT I FOUND IMAGES *in stains on walls, in peeling paint, and on an array of incredibly absurd* promotional and souvenir items like beer bottles, beer taps, coasters, wine bottle stoppers, license plates, stickers, figurines, wood carvings, badges, buttons, books, flags, ribbons, patches, refrigerator magnets, toys, coins, postcards, a video game, **sports mascots, and product wrappers.**

The original name for Tasmania was Van Diemen's Land (sounds a lot like **"DEMON"). THE COLONIAL HISTORY OF TASMANIA IS** IN FACT QUITE DEMONIC AND MORE LIKE HELL ON earth. First the island was colonized as a prison colony for the very worst of the worst convicts from mother England. Groups of convicts escaped and practiced **their diabolical evil on Tasmania's Aboriginal inhabitants.** One by one the Aboriginals were killed-off until no full-blooded NATIVES REMAINED. A POPULATION OF HALF-CAST DESCENDANTS *was formed when Tasmanian Aboriginal women were held captive* **and repeatedly raped by colonials.**

Tasmania's most unique animal, the Tasmanian tiger (THYLACINUS CYNOCEPHALUS) WAS HUNTED TO EXTINCTION. **THE THYLACINE IS ALSO KNOWN BY A VARIETY OF NAMES INCLUDING** the Tasmanian wolf, marsupial wolf, pouched wolf, marsupial dog, zebra

DOG, ZEBRA OPOSSUM, OPOSSUM HYENA, AND COLLOQUIALLY AS TASSIE OR "TAZZY" TIGER. The Tasmanian Aboriginal people of called the creature coorinna, LOARINNA, LAOONANA, OR LAGUNTA. THE THYLACINE held the position of endangered species until 1986, when it was declared OFFICIALLY EXTINCT. THE ANIMAL HAS NOW TAKEN ON THE DISTINCTION OF CRYPTID STATUS, AS SIGHTINGS ARE STILL OCCASIONALLY CLAIMED. THE *thylacine resembled a large shorthaired dog with a kangaroo-like tail. Its coat was* **yellowish-drown with stripes on its rump. The creature had the ability to open its** ARTICULATED JAW TO AN ASTONISHING EXTENT (LIKE A SNAKE) THE WIDEST gape of any known mammal. A few alleged recent photographs **have been taken of the thylacine, but most of these have been faked.**

THE HISTORY OF TASMANIA IS FULL OF DEATH, EXTINCTION *and debauchery. Now all these titillating tidbits are fodder exploited currently by Tasmania's tourist industry, with historical prison tours, ghost tours,* **and kitsch Tasmanian tiger trinkets—while the genocide of the Aboriginals** *is neatly swept under the rug. As the actual Tasmanian tiger was killed off,* a heraldic tiger symbol was added to the official state Tasmania flag and coat of ARMS. TASMANIA IS A BIZARRE COMBINATION OF HELL AND HEAVENLY PARADISE. GEOGRAPHIC LANDMARKS AND TOWNS WERE often named after heavenly or hellish themes. Examples of the heavenly place names include: Paradise, Christmas Hills, King Solomon Cave, THE WALLS OF JERUSALEM, CATHEDRAL MOUNTAIN, HEROD'S GATE, *Jericho, Jordan River, Grail Falls, Jacob's Ladder, and* **Lot's Wife. Examples of hellish names include: Devil's Gullet, Devil's** Gate, Hell's Gate, Devil's Kitchen, Mt. Gog, Styx River, Skeleton BAY, TASMANIAN DEVIL PARK, BABEL ISLAND, ISLE OF THE DEAD, CAPE BARREN, AND CAPE GRIM.

Jeffrey Vallance

Australian Animals

...yip -
...ell?
TASMANIA
POLICE
TASMANIA

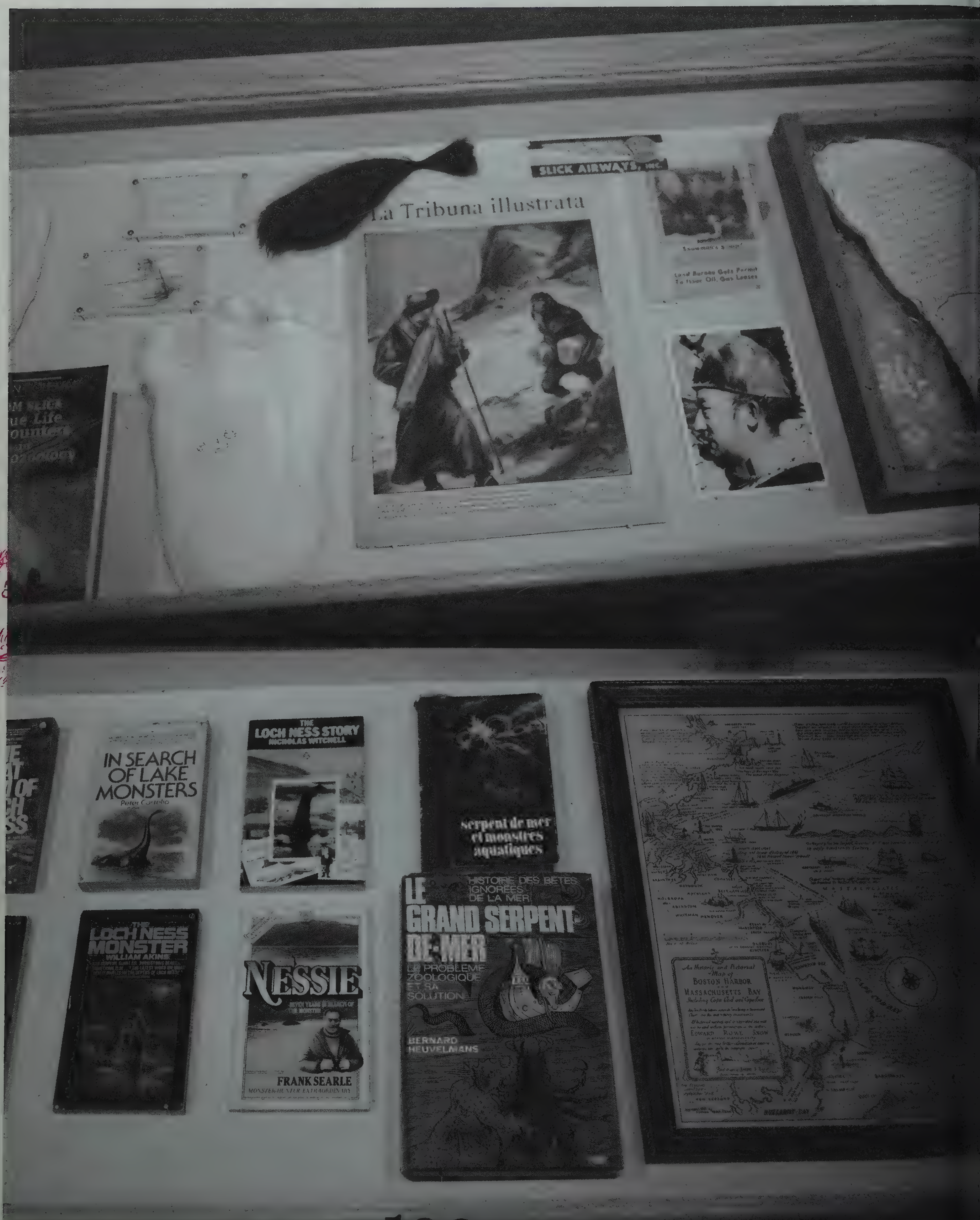
THE WILDMAN OF LAPLAND

I never dreamed that one day I would live in Lapland, the only portion of Europe that EXTENDS ABOVE THE ARCTIC CIRCLE, AND THE TRADITIONAL HOME OF SANTA CLAUS. *I accepted a three year contract from (1999 to 2001) as Professor in International* CONTEMPORARY ART TO TEACH AT UMEÅ UNIVERSITY in northern Sweden. Lapland extends across northern Norway, Sweden, FINLAND, AND THE KOLA PENINSULA IN RUSSIA. LAPLAND (OR SÁPMI) IS THE HOMELAND OF THE LAPPS, OR MORE POLITICALLY CORRECT CALLED THE SAAMI. WHEN I first arrived in the Land of Hoarfrost, I was puzzled by the enigmatic heraldic symbol OF LAPLAND, THE WILDMAN, A HAIRY, REDDISH, BESTIAL *character dressed in leaves, wielding a gnarled club. I collected vague reports of* an actual Swedish Wildman or Snowman (Snömannen), a yeti-like creature believed TO INHABIT THE REMOTE AREAS OF THE FOREST. ONE DAY WHEN WANDERING THROUGH THE wilds of Lapland I beheld an astonishing thing: a colossal statue of the Wildman **painted bright red with a snowy white beard. From a distance** *it looked like Santa Claus. As I stood at the base, staring up at the Herculean* STATUE, IT HIT ME LIKE A HUNK OF RED-HOT EJECTA FROM MT. HEKLA: SANTA CLAUS, THE WILDMAN, AND SNÖMANNEN MUST SPRING FROM THE SAME ANCIENT SOURCE. I DETERMINED TO FIND the connections between these enigmatic characters.

The heraldic coat of arms for Lapland is the Wildman. A type OF WILDMAN, THE SNÖMANNEN (SNOWMAN) PURPORTEDLY INHABITS NORTHERN SCANDINAVIA AS WELL AS RUSSIAN LAPLAND (THE KOLA *Peninsula) and Siberia. The Snömannen (more like the Abominable* **Snowman or Yeti) is described as a dark, apelike creature covered** in thick, dirty, stinky hair. The Snowman's face is BROAD WITH PROMINENT BROW RIDGES, NOSE PRESSED FLAT, WITH A MOUTH THAT JUTS OUT FROM A HUGE JAW. HIS ARMS ARE **larger than a man's and his feet are enormous with hairless soles. His** BUTTOCKS ARE LIGHT COLORED WITH A LIGHT COVERING OF HAIR. IN MOUNTAINOUS REGIONS, the Snowman's coat turns silver or snow-white in winter. He lives

IN A DEN OR CAVE IN THE FOREST IN HARD-TO-REACH Polar Regions. A report from the Kola Peninsula tells of six teenage boys OUT BERRY PICKING ALONG LAKE LOVOZERO WHEN THEY ENCOUNTERED THE SNOWMAN, WHICH THEY NAMED "AFONYA." BEFORE GOING TO BED IN THEIR CABIN, *one of the boys felt the call of nature, and as he relieved himself outside, he* was horrified to see the Snowman crouched in some berry bushes nearby. The terrified boy RAN BACK TO THE CABIN. LATER IN THE NIGHT, THE SNOWMAN TURNED UP on the roof, and like a deranged Santa Claus he tried to enter the hut through the chimney. Luckily a fire was burning, and the Snowman MUST HAVE SEVERELY BURNED HIMSELF ON THE *roaring smokestack, as he yelped, jumped off the roof, and took off like a bat out of Hell.*

In Sweden, Santa Claus (Jultomten) lives in Tomteland, also known as Santa World. Jultomten is akin to the King of the Forest type Wildman: *stout, bearded, dressed in furs. He cares for animals and has shamanistic* powers over the elements. According to legend, Jultomten lived deep in the forest LONG BEFORE HE SHOWED HIMSELF TO HUMANS. THE TRADITIONAL ORIGIN OF SANTA CLAUS CAN BE TRACED BACK TO THE ANCIENT Wildman figure that branched off into a multitude of figures, until modern times when Santa as we know him finally emerged. The PROGENITORS AND HELPERS OF SANTA CLAUS LIKE ASCHENKLAS (ASH), *Zwarte Piet, and Krampus were likewise depicted as a wild* men: hoary, bearded, and filthy with ash or soot. In modern times Santa has been dusted off, sanitized, and made white as snow. Santa CLAUS, THE YETI, AND THE SNOWMAN ALL SEEM TO BE EXPRESSIONS OF THE MYTHICAL WILDMAN. OLD SAINT NICK AND *the Yeti share many striking similarities. Each is a powerful supernatural* entity, clad in a hairy coat, with a silver-tinged hair, a broad face, and a characteristic paunch. Each lives in a cave in the NORTH, IS ASSOCIATED WITH DEER, AND is often confused with trolls and elves. Santa evolved from a Yeti. IN EFFECT, SANTA CLAUS IS BIGFOOT CLEANED UP!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IN SEARCH OF LAKE MONSTERS
Peter Costello
THE LOCH NESS STORY
NICHOLAS WITCHELL
serpent de mer et monstres aquatiques
HISTOIRE DES BETES IGNOREES DE LA MER
LE GRAND SERPENT-DE-MER
LE PROBLEME ZOOLOGIQUE ET SA SOLUTION
BERNARD HEUVELMANS
THE LOCH NESS MONSTER
WILLIAM AKINS
NESSIE
SEVEN YEARS IN SEARCH OF THE MONSTER
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MONSTERHUNTER EXTRAORDINARY
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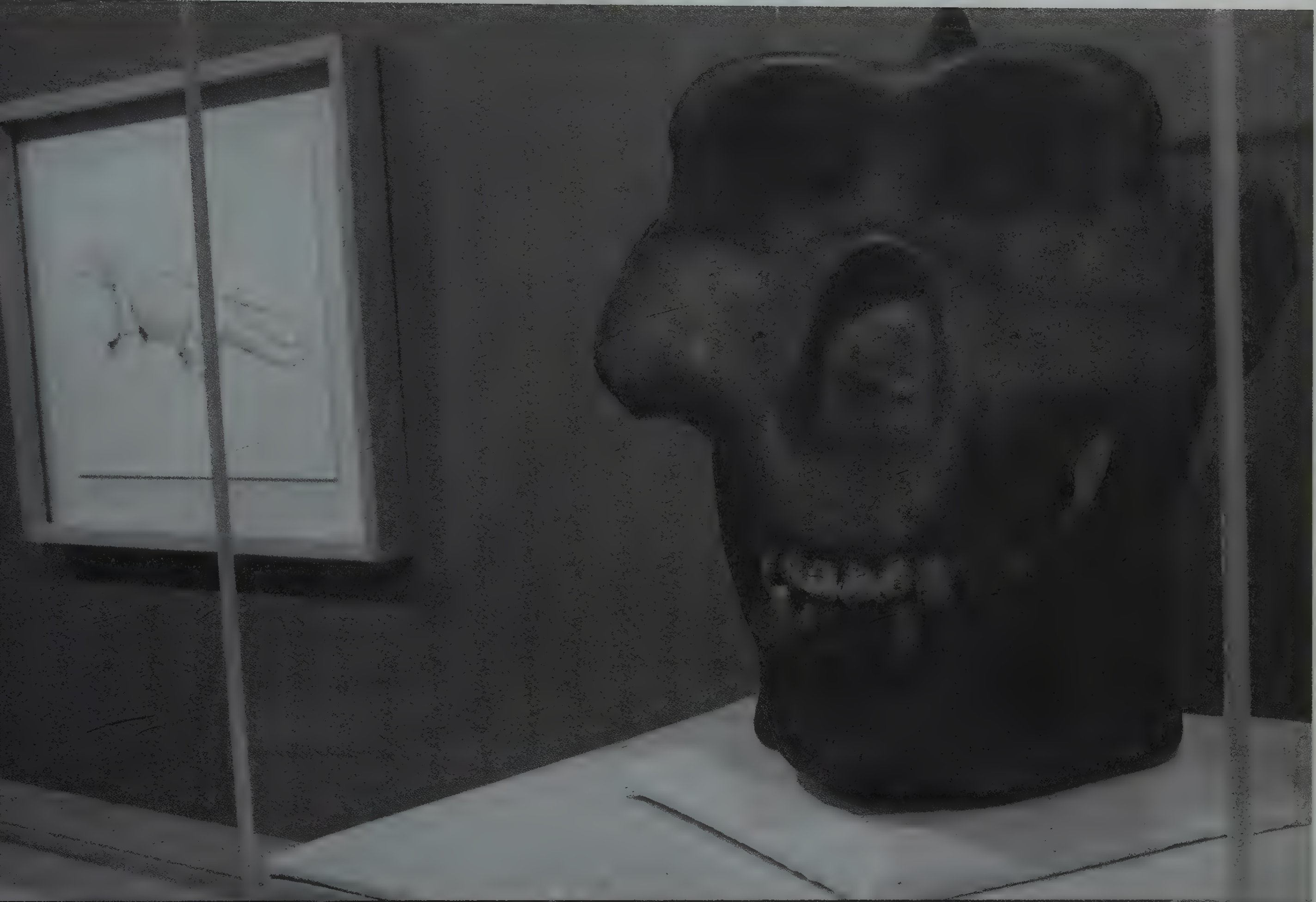
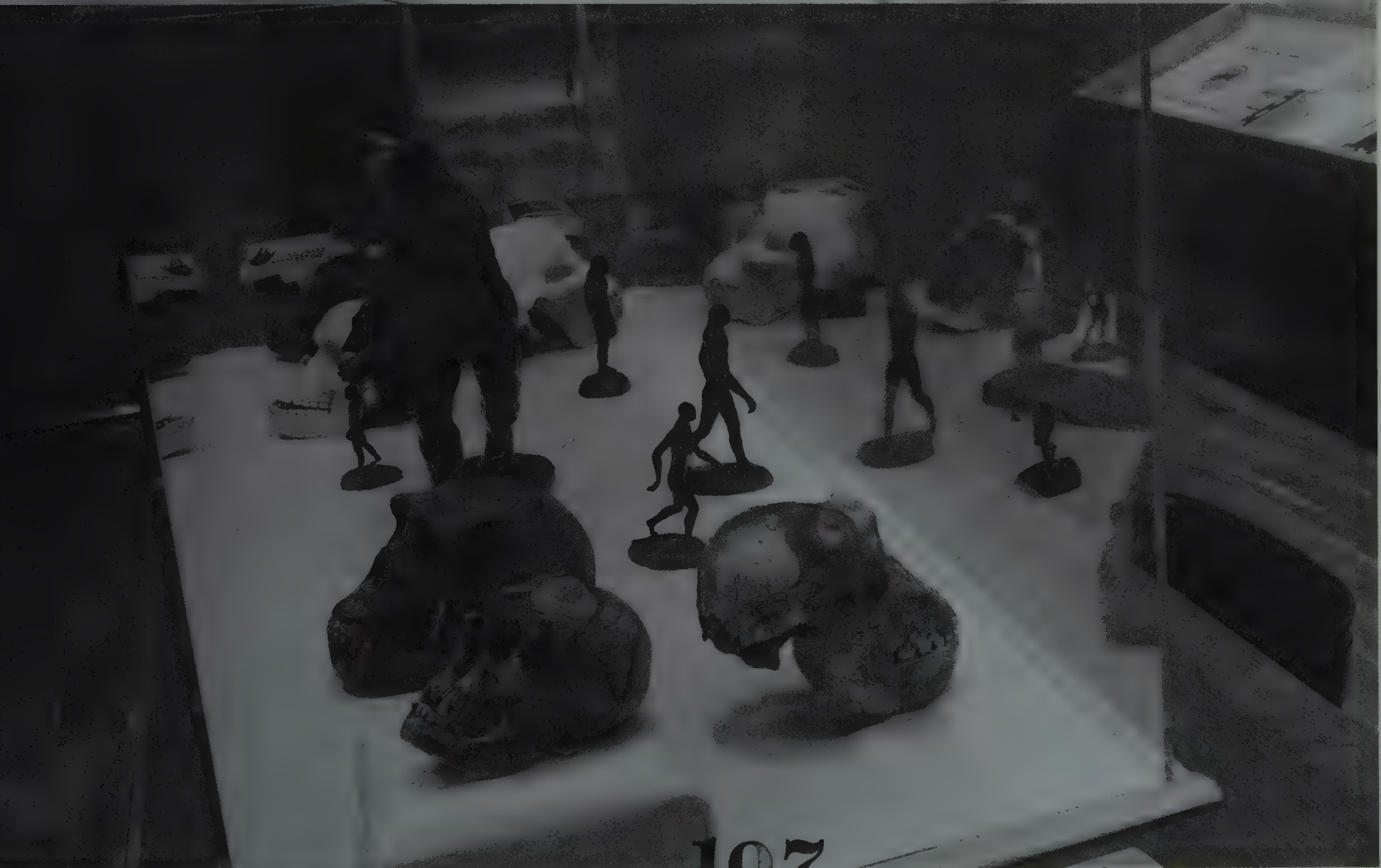
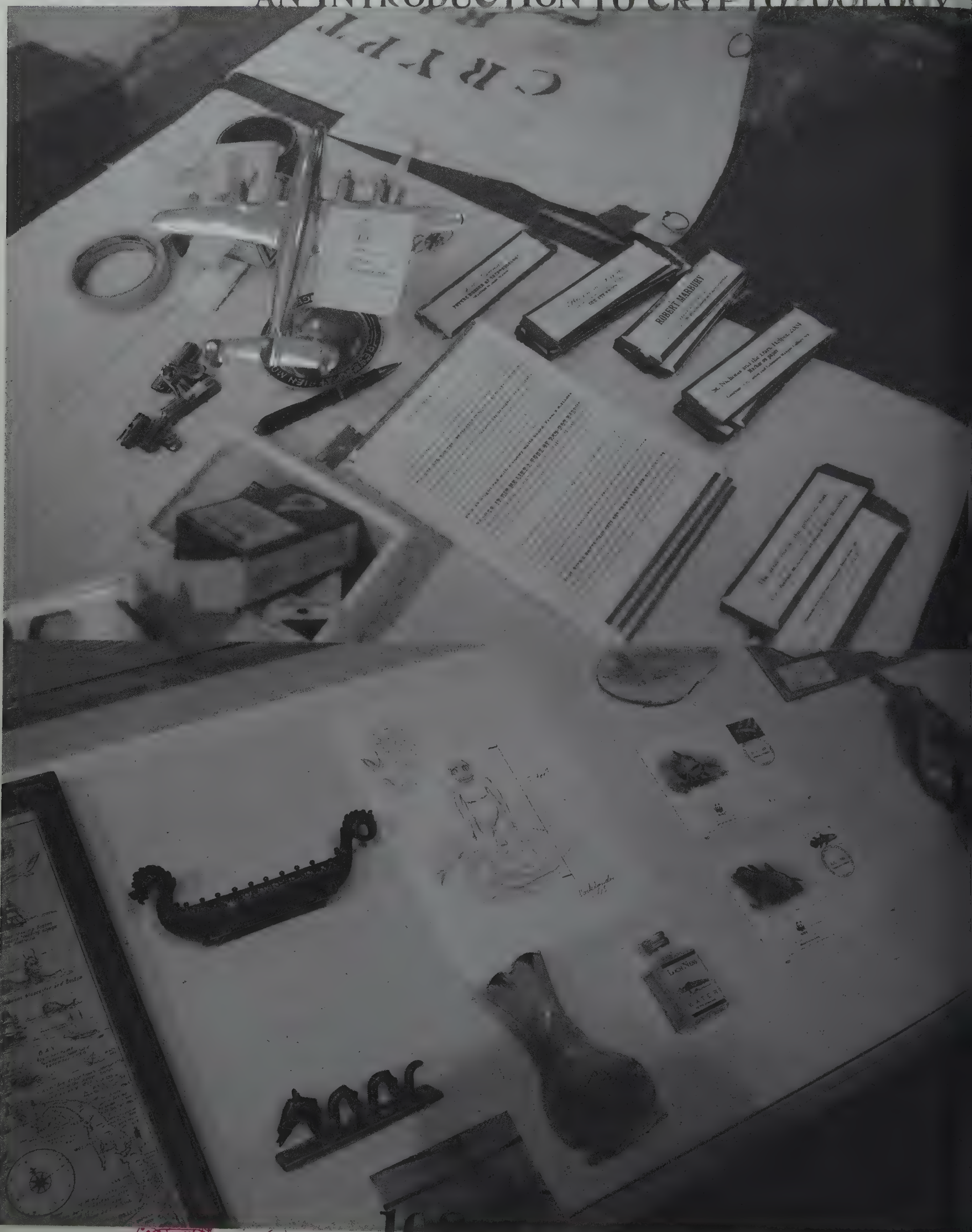
CAPE COD BAY






CRYPT
ROBERT MARBURY

An Introduction to Cryptozoology by **Loren Coleman**

Cryptozoology, which literally means "the study of hidden animals," is one of the newest life sciences, and certainly one of the most exciting. During the last 60 years, interest in sightings and traditions dealing with "monsters" has moved from a shadowy world of travelogues to academic respectability and beyond.

In 1955, Belgian zoologist Bernard Heuvelmans wrote a groundbreaking book in French, a now classic opus entitled *On the Track of Unknown Animals*. The book was soon reprinted in English and several other languages, becoming an international bestseller with over one million copies. The first published use of the word "cryptozoology," in French, occurred in 1959 in a booklet, *Géographie Cynégétique du Monde* by wildlife biologist Lucien Blancou dedicated to "Bernard Heuvelmans, master of cryptozoology." The premiere published utilization of the term "cryptozoological," in English, was in 1961, in *Abominable Snowmen: Legend Come to Life* by Ivan T. Sanderson.[1]

In Heuvelmans's 1968 book *In the Wake of the Sea-Serpents*, we get a hint that the word had been around for over 20 years before it came into print. Speaking of two articles on water monsters written in 1947 and 1948 by Ivan T. Sanderson, a Scottish zoologist who moved to the United States after World War II, Heuvelmans wrote: "When [Sanderson] was still a student he invented the word 'cryptozoology,' or the science of hidden animals, which I was to coin later, quite unaware that he had already done so."[2] Intriguingly, Heuvelmans's 1965 French edition of this same book does not contain this paragraph at all.

Ivan T. Sanderson is regarded today as one of the most influential modern popular natural history writers of the 1940s to 1970s, and the first "Animal Man" on television, on the Gary Moore Show in the 1950s. Sanderson, who died in 1973, was the first modern cryptozoologist, and my mentor. He, in turn, had been greatly influenced by Charles Hoy Fort, an American intellectual who wrote primarily in the late 1920s and 1930s.

Charles Fort is best known for his four books on unexplained phenomena. His first was entitled *The Book of the Damned*; by "damned," Fort meant all that was excluded by science. His interest was caught by reports of large animals that previous scientists and his contemporaries said could not exist. In *Lo!* Fort discussed sea serpents, but only in passing. "I am avoiding stories of traditional serpentine monsters of the sea," he wrote. "One reason is that collections of these stories are easily available."[3]

Fort turned his attention to more unique creatures, such as the Jersey Devil (a naturalistic but demonic beast reported in 19th-century New Jersey). He examined sightings of large winged creatures in Chile and great antlered animals seen in New Zealand. He dealt with lake monsters in Argentina and South Africa. Fort was indeed an inspiration for Sanderson and me, and many later cryptozoologists because of his intriguingly defiant, witty framing of the whole problem and his complete data collection, recorded with a serious but light hand.

After discussing accounts of a 30-foot animal off Australia, Fort wrote in his unique challenging and humorous style: "I don't know what will be thought of zoologists of Melbourne, but whatever will be thought of me, can't be altogether focussed upon me, because there were scientists in Melbourne who were as enlightened as I am, or as preposterous and sensational as I am. Officials of the Melbourne Zoological Gardens thought that, whether this story was nonsense or not, it should be looked into."[4]

Charles Fort detailed the "blonde beast of Patagonia," which was "supposed to be a huge ground sloth," an unknown animal that seekers from Bernard Heuvelmans to Ivan T. Sanderson, from naturalist David Oren to artists Alexis Rockman, Mark Dion, and Bob Braine would chronicle in print, sculpture, installations, and paintings.

Fort was conscious of the limits of knowledge in the natural sciences. He realized that the number of yet-to-be-discovered animals out there was unknown. Or as he said in the midst of his discussion of such early cryptozoology: "So, like everybody else, I don't know what to think, but, rather uncommonly, I know that."[5] He stated elsewhere in his writings: "When we come upon assurances that a mystery has been solved, we go on investigating."[6] If Sanderson and Heuvelmans are the fathers of cryptozoology, then surely Fort must be the midwife.

The Evolving Meaning of "Cryptozoology"

Zoologist Roy Mackal, who looked for lake monsters at Loch Ness and unknown animals resembling dinosaurs in the Congo, has written: "The term 'cryptozoology' seems to me particularly appropriate, coming as it does from the Greek work *kryptos*, meaning 'hidden,' 'unknown,' 'secret,' 'enigmatic,' 'mysterious'; hence literally the study of hidden animals."[7]

Bernard Heuvelmans in his further writings on the meaning of cryptozoology expressed that the important elements in the study of hidden animals are the local, native, explorer, and traveler traditions, sightings, tales, legends, and folklore that surround the yet-to-be verified animals. For this reason most of, but not all, the animals under pursuit are large ones. Russian cryptozoologists, especially Dmitri Bayanov, in general define "cryptozoology" as the study of the *evidence* for hidden animals.[8] Bayanov is attempting to make a distinction between the animals under study, and the sightings, folklore, traditions, and material items that are examined, that is, the evidence.

Cryptozoology, now defined as the study of hidden animals (especially ones that are large enough to have an impact on humans), is today not formally recognized by what is termed Western science or formal zoology. It is, however, supported by testimonies in its broadest definition from humans and by evidence of the hidden animals' presence.

"Cryptid"

The word "cryptid" sometimes confuses people. A relatively new term used by both professionals and laypeople, it denotes an animal of interest to cryptozoologists. In the most limited definition, cryptids are either unknown species of animals or those that are thought to be extinct but may have survived into modern times and await rediscovery by scientists.

John E. Wall of Manitoba introduced the word in 1983 in the summer issue of the *Newsletter* of the International Society of Cryptozoology, a now defunct organization.[9] By the end of the 1990s, the term he had invented for cryptozoological animals was appearing in dictionaries.

In a 1988 issue of *Cryptozoology*, the journal of the International Society of Cryptozoology, Bernard Heuvelmans wrote:

> *Hidden animals with which cryptozoology is concerned, are by definition very incompletely known. To gain more credence, they have to be documented as carefully and exhaustively as possible by a search through the most diverse fields of knowledge. Cryptozoological research thus requires not only a thorough grasp of most of the zoological sciences, including, of course physical anthropology, but also a certain training in such extraneous branches of knowledge as mythology, linguistics, archaeology, and history. It will consequently be conducted more extensively in libraries, newspaper morgues, regional archives, museums, art galleries, laboratories, and zoological parks rather than in the field!*[10]

Heuvelmans's definition of cryptozoology itself was exacting, for it gives his sense of what a cryptid is: "The Scientific study of hidden animals, i.e., of still unknown animal forms about which only testimonial and circumstantial evidence is available, or material evidence considered insufficient by some!"[11]

Over the last twenty years it has been suggested that the science of cryptozoology should be expanded to include many animals as cryptids, specifically out-of-place animals, feral animals, and even animal ghosts and apparitions. Heuvelmans rejected such notions with typical thoroughness, and not a little wry humor:

> *Admittedly, a definition need not conform necessarily to the exact etymology of a word. But it is always preferable when it really does so which I carefully endeavored to achieve when I coined the term 'cryptozoology'. All the same being a very tolerant person, even in the strict realm of science, I have never prevented anybody from creating new disciplines of zoology quite distinct from cryptozoology. How could I, in any case? So, let people who are interested in founding a science of 'unexpected animals', feel free to do so, and if they have a smattering of Greek and are not repelled by jaw breakers they may call it 'aprosbletozoology' or 'apronoeozoology' or even 'anelistozoology'. Let those who would rather be searching for 'bizarre animals' create a 'paradoozoology', and those who prefer to go a hunting for 'monstrous animals', or just plain 'monsters', build up a 'teratozoology' or more simply a 'pelorology'. But for heavens sake, let cryptozoology be what it is, and what I meant it to be when I gave it its name over thirty years ago!*[12]

Unfortunately, many of the creatures of most interest to cryptozoologists do not, in themselves, fall under the general heading of cryptozoology. Thus, many people who are interested in such phenomena as the so-called Beasts of Bodmin and Exmoor ("alien cats," not an unknown species but a known species albeit in an alien environment) and the Devonshire/Cornwall "devil dogs" (not "animals" or even "animate" in the accepted sense of the word, and thus only of marginal interest to cryptozoologists) think of these creatures as cryptids.

More broadly, then, we do not know whether a cryptid is an unknown species of animal, or a supposedly extinct animal, or a misidentification, or anything more than myth until evidence is gathered and accepted one way or another. Until that proof is found, and regardless of the potential outcome and the debates concerning its true identity, the supposed animal carries the label "cryptid." Once it is precisely identified, it is no longer a cryptid, because it is no longer hidden.

While Heuvelmans enhanced cryptozoology as a goal-oriented discipline (to prove the existence of hidden animals), the fact that some of these cryptids will turn out not to be a new species does not invalidate the process by which the conclusion was reached and does not retroactively discard the prior status as a cryptid. For example, the large unknown "monster" in a local lake is a cryptid until it is caught and shown to be a known species such as an alligator.

Cryptozoological Discoveries

In 1812, the "father of paleontology," Baron Georges Cuvier, rashly pronounced that "there is little hope of discovering new species" of large animals.[13] He urged naturalists to concentrate instead on extinct fauna.

Seven years later the American tapir was discovered, and since then a long list of "new" animals have disproved Cuvier's dictum. Cryptozoologists point to some of these as remarkable examples of what are still out there, including the okapi, discovered in 1901, the Komodo dragon, in 1912, and the ultimate "living fossil," the coelacanth, in 1938. The largest land mammal to be discovered since the kouprey in 1937 is the extraordinary Vu Quang ox. Since the 1992 startling discovery of a "lost world" of animals stretching 65 square miles near the Laotian border, Vietnam's Vu Quang Nature Reserve has produced evidence of two previously unknown bird species, at least one new fish, an unknown tortoise with a striking yellow shell, and two other mammals in addition to the Vu Quang ox.

In the 1950s, the most oft-repeated story among Tibet- and Nepal-bound Yeti hunters was that of the giant panda. As anthropologist Dr. George Agogino pointed out in 1961:

> *The hunt for the Giant Panda serves as an important lesson in regard to animal collecting. From 1869 until 1929, a period of sixty years, a dozen well-staffed and well-equipped professional zoological collecting teams unsuccessfully sought an animal the size of a small bear in a restricted area. The lesson is clear. The Giant Panda lives in the same general area and at the same general elevation (6,000 to 12,000 feet) as the Yeti, yet this animal remained hidden for over sixty years.*[14]

In 1929, President Theodore Roosevelt's two sons, Theodore, Jr., and Kermit, shot a giant panda out of a hollow pine tree. Finally in 1937, Ruth Harkness and Gerald Russell obtained the first live giant panda.

As we look to the larger primates, we note an interesting parallel to the giant panda. Though the lowland gorilla was officially recognized in 1840, the mountain gorilla was not to be discovered, after much searching, until the twentieth century. Indeed, not until 1860 were the first native accounts collected of a monster ape said to live on the misty heights of the Virunga volcanoes of eastern Africa. Then, in October 1902, Belgian Army Captain Oscar von Beringe and his companion Dr. England killed two gorillas on the Virunga's Mount Sabinio. Their physical proof of the seemingly unbelievable stories of an unknown giant ape served as the official verification of the mountain gorilla as a real animal.

New primates have continued to appear at an astounding pace throughout the 20th and into the 21st century. Besides the mountain gorilla, two other apes, close relatives of humans and the hominoids described in this field guide, have been discovered: the dwarf siamang and the bonobo (formerly called the pygmy chimpanzee).

The dwarf siamang, an ape with uncertain affinities to both the siamang and the gibbon, was found on South Pagi, a small island off Sumatra, in 1903. (Because of its confusing status it has several names, depending upon one's sense of what it is: *Symphalangus klossi*, *Hylobates klossi*, Kloss gibbon, dwarf siamang, dwarf gibbon, and beeloh.)

In 1928, looking at old Congo specimens in a Belgian colonial museum, zoologist and German anatomist Dr. Ernst Schwarz officially discovered and described the fourth great ape, the pygmy chimpanzee, which is now known by its native Congolese name, bonobo. In 1933, it was given full species status, *Pan paniscus*, and some zoologists have considered giving it a very different anthropoid generic status, *Bonobo paniscus*. The primatologist Vernon Reynolds has pointed out that the individual ape used by Linnaeus in 1758 as the type specimen of the common chimpanzee (*Pan troglodytes*) was actually a bonobo.

In 2004, in the forests near the towns of Bondo and Bili, Democratic Republic of Congo, evidence (in the form of fecal droppings, eyewitness sightings, bone discoveries, and a videotape) was reportedly collected of a probable new species or subspecies of giant ape that kills lions. The Bili ape, which seems to mix some traits of the gorilla and the chimpanzee, has a large, black face, is six feet tall, and has a pronounced sagittal crest. As reported in the *New Scientist*, anthropologist Colin Groves at Australian National University and Shelly Williams, a U.S. primatologist affiliated with the Jane Goodall Institute, are doing joint research and compiling their findings.[15]

The biggest story in anthropology for 2004 may become the event of the decade within cryptozoology. The editor of *Nature*, Henry Gee, in an editorial entitled "Flores, God and Cryptozoology," wrote: "The discovery that *Homo floresiensis* survived until so very recently, in geological terms, makes it more likely that stories of other mythical, human-like creatures such as Yetis are founded on grains of truth. . . Now, cryptozoology, the study of such fabulous creatures, can come in from the cold."[16]

On October 27, 2004, *Nature* announced an entirely new species of *Homo* that lived concurrently with humans (*Homo sapiens*) on the Indonesian island of Flores. The team of scientists[17] soon realized that what they at first thought were children was a group of fully grown three-foot-tall hominids, an entirely new species, who lived as recently as 13,000 years ago. The type specimen of this *Homo floresiensis* is a 30-year-old female. The subfossilized remains of at least six other individuals were also found in the same cave.

Local inhabitants on Flores have one-hundred-year-old legends of a small hairy people, the *ebu gogo*. When examined for clues, it is expected that these tales will lead to new caves to explore for evidence of their former habitants. While Sumatra's *orang pendek* has been compared to the media-nicknamed "Hobbits" of Flores, the more correctly antecedent cryptids are not anthropoids, but the fully manlike ones, such as the *nittaewo*, the three-foot-tall hairy hominids of ancient Ceylon (Sri Lanka), mentioned by Pliny in the first century, who were said to exist to the end of the 18th century.[18]

As Cuvier's dictum has fallen, the contemporary world of zoology, of which cryptozoology is a small subdiscipline, has been startled by the discovery of "new" animals and even of the Hobbits of Flores. But in its essence, cryptozoology is a throwback to the way zoology originally was conducted: as explorers trekked to new lands and listened to native peoples, they would be led to remarkable new species. These animals would then be killed and captured, shipped back to the zoological societies and parks of Europe, and classified as "new" animals, never before seen by Westerners. Today, with the addition of DNA testing and telebiological techniques (capture, observe, photograph, and release), cryptozoology continues the tradition of pursuing the unknown, and discovering and classifying new species of animals.

Cryptozoology, a gateway science for many to learn more about nature, natural history, animals, and adventure, is nothing more than the updated "romantic zoology" of the Victorian era. For modern cryptozoologists, this is just fine. The spirit of discovery and exploration are an enjoyable part of the human experience, and continue to tell us more about a world not fully known.

NOTES

1. Bernard Heuvelmans, "The Birth and Early History of Cryptozoology," *Cryptozoology* 3 (1984): 1–30. Ivan T. Sanderson, *Abominable Snowmen: Legend Come to Life* (Philadelphia: Chilton Books, 1961).
2. Bernard Heuvelmans, *In the Wake of the Sea-Serpents* (London: Rupert Hart-Davis, 1968), 508.
3. Charles Fort, *Lo!* (New York: Claude Kendall, 1931), 112.
4. Fort, *Lo!*, 109.
5. Fort, *Lo!*, 113.
6. Fort, *Lo!*, 118.
7. Roy Mackal, *Searching for Hidden Animals* (Garden City, NY: Doubleday, 1980), xi.
8. Dmitri Bayanov, *America's Bigfoot: Fact, Not Fiction* (Moscow: Crypto-Logos, 1997); Dmitri Bayanov, "Why Cryptozoology?" *Cryptozoology* 6 (1987): 1–7.
9. John E. Wall, "Letter to the Editor," *Newsletter*, International Society of Cryptozoology, vol. 2 (Summer 1983), 10.
10. Bernard Heuvelmans, "The Sources and Methods of Cryptozoological Research." *Cryptozoology* 7 (1988): 1–21.
11. Heuvelmans, "Sources and Methods," 1–21.
12. Bernard Heuvelmans, "Other Definitions, Other Heresies." *Cryptozoology* 10 (1991): 104–6.
13. George Cuvier's "rash dictum" was stated in his 1812 essay "Recherches sur les Ossements Fossiles," as noted in Bernard Heuvelmans, *On the Track of Unknown Animals* (London: Kegan Paul, 1995), 18. As mentioned in Loren Coleman and Jerome Clark, *Cryptozoology A to Z* (New York: Simon and Schuster, 1999), 16–18, Cuvier's "rash dictum" is Heuvelmans's phraseology.
14. George Agogino, "Preface," in Sanderson, *Abominable Snowmen*.
15. Karl Ammann, "The Bondo Mystery Apes," *Economist* (October 17, 2003); Loren Coleman and Patrick Huyghe, *The Field Guide to Bigfoot and Other Mystery Primates* (New York: Anomalist Books, 2006); Stephan Faris, "Lost Apes of the Congo," *Time* (January 17, 2005); John Roach, "Elusive African Apes: Giant Chimps or New Species?" *National Geographic News* (April 14, 2003).
16. Henry Gee, "Flores, God and Cryptozoology," *Nature*, vol. 431 (October 27, 2004).
17. P. Brown, T. Sutikna, M. J. Morwood, R. P. Soejono, Jatmiko, E. Wayhu Saptomo, and Rokus Awe Due, "*Homo floresiensis*: A New Small-Bodied Hominin from the Late Pleistocene of Flores, Indonesia," *Nature*, vol. 431 (October 27, 2004). Peter Brown, T. Sutikna, Mike Morwood, R. P. Soejono, M. W. Moore, D. R. Hobbs, M. I. Bird, and several other Australians and Indonesians were directly involved in discovering *Homo floresiensis*.
18. Coleman and Huyghe, *Field Guide to Bigfoot*.

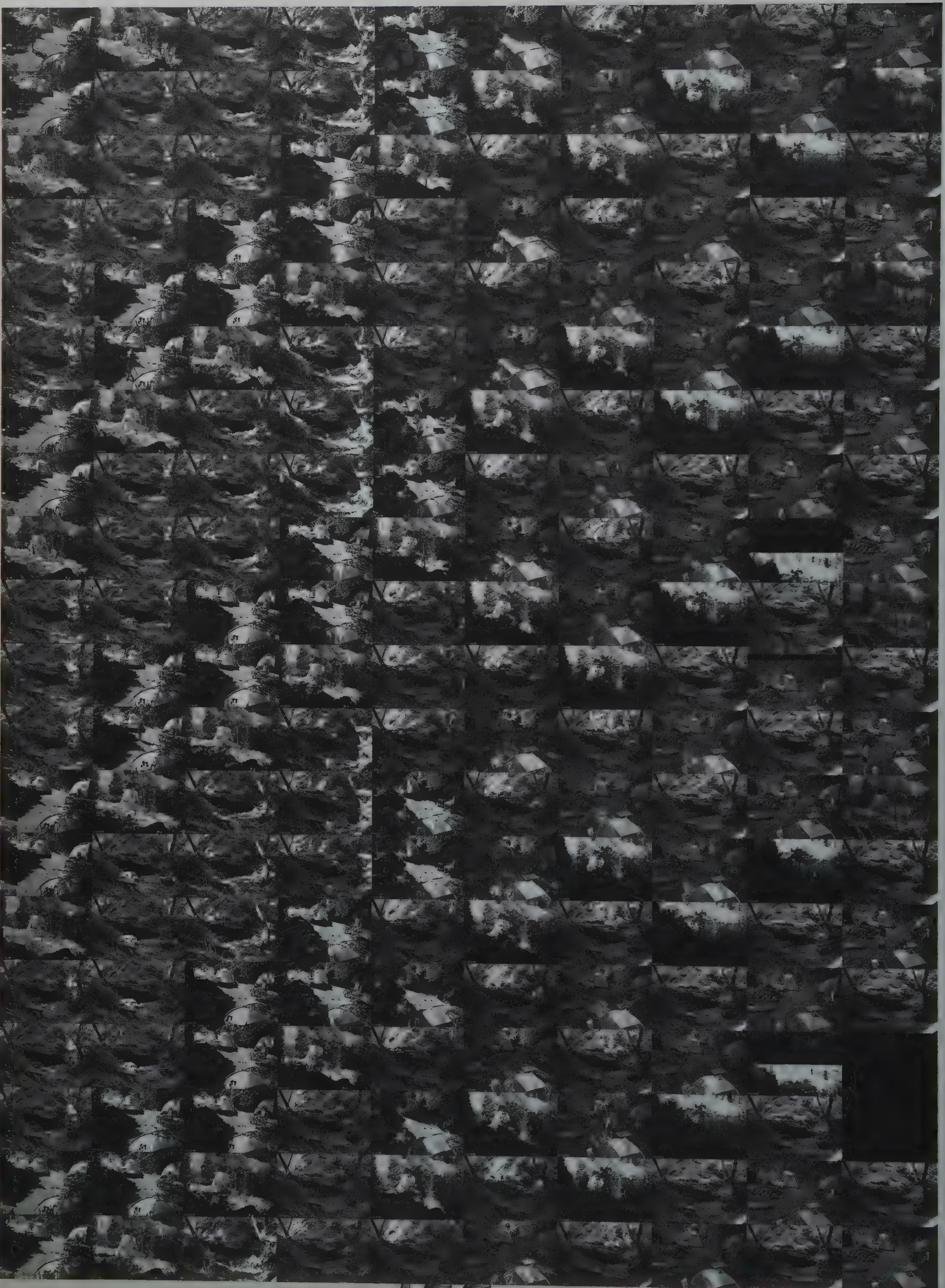
NESS
Happy Ness
SHAFTEBURY
CREAM ALE
SHAFTEBURY
SCOTLAND

"GENUINE"
BIGFOOT
FUR
SASQUATCH
50¢

Purest Ingredients
SIERRA NEVADA
Finest Quality
BIGFOOT
Barleywine Style
ALE
Kokanee

FLORIDA

WAITING FOR BIGFOOT: 51 DAYS IN THE FOREST



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Cryptozoology Timeline

1800
1820
1840
1860
1880
1900
1910
1920
1930
1940
1950
1960
1970
1980
1990
2000

[illegible]
1830
1850
1870
1890
1905
1915
1925
1935
[illegible]
[illegible]
1955
1965
1975
[illegible]
1995

Milestones

[illegible]
Cuvier's "Rash Dictum"

1817–1819
[illegible]

1860
Philip Henry Gosse's *The Romance of Natural History*

1892
A.C. Oudemans's *The Great Sea Serpent*

1896
"Giant Octopus" of St. Augustine, Florida

1913
First Mokele-mbembe expedition

1913–1914
"Nandi Bear" sightings peaked

1920s
"Sasquatch" coined

1921
"Abominable Snowman" coined

1922
"Patagonian plesiosaur" expedition/"Mngwa" sightings peaked

1930
Rupert T. Gould's *The Case for the Sea-Serpent*

1933
"Loch Ness Monster" sightings begin

1934
Rupert T. Gould's *The Loch Ness Monster and Others*

1937
Gandar Dower's *The Spotted Lion*

1941
[illegible]

1946
Charles Barrett's *The Bunyip*

1946
Charles Barrett's *The Bunyip*

1948
[illegible]

1951
[illegible]

1954
Daily Mail Snowman Expedition

1955
Bernard Heuvelmans's *On the Track of Unknown Animals* (in French)

1957–1959
Slick-Johnson Snowman Expeditions

1958
[illegible]

1959
"cryptozoology" coined

1960
[illegible]

1961
Sanderson's *Abominable Snowmen: Legend Come to Life*

1966
"Napes" coined

1967
Patterson Film

1968
[illegible]

1978
John Green's *Sasquatch: The Apes Among Us*

1982
International Society of Cryptozoology formed

1983
"cryptid" coined

1984
CryptoQuest Expedition, Idaho

1986
Heuvelmans's "Annotated Checklist" published

1989
British Columbia Scientific Cryptozoology Club founded

1995
"Chupacabras" coined

1997
Vietnam Cryptozoic and Rare Animals Reasearch Center

1998
Chad Arment's first cryptozoology e-mail list

Animal Discoveries

1819
American tapir

1834
first chimpanzee brought to Europe

1847
lowland gorilla

1856
giant squid

1869
giant panda

1901
okapi

1902
mountain gorilla

1903
dwarf siamang

1904
giant forest hog

1906
pygmy elephant officially described; now in dispute

1912
Komodo dragon/pygmy hippopotamus

1913
water civet

1916
Chinese river dolphin

1928
bonobo (pygmy chimpanzee)/crocodile lizard

1929
New Guinea crocodile

1936
first "live" giant panda/Congo peacock

1937
kouprey

1938
coelacanth/Selevin's dormouse

1949
Andean wolf

1951
water-loving mink

1952
"second" coelacanth

1954
pygmy otter shrew

1955
golden langur

1959
dwarf brocket muntjac

1960
woodland bison

1964
ufiti

1965
yameneko

1967
long-footed potoroo

1974
Chacoan peccary (tagua)

1975
king cheetah

1976
megamouth

1977
Prosperine rock wallaby

1984
bondegezou

1985
Bilkis gazelle

1986
bamboo lemur/hairy Sumatran rhinoceros

1988
black tree kangaroo

1992
saola (Vu Quang ox)

1994–1998
four new muntjacs

1997–1998
Indonesian coelacanth

1998
megamouth #11

1999
blue Timor monitor

"One measures a circle, beginning anywhere." —Charles Fort

I. Formulating Fort

Fort was a fascinating figure and a great artist. He was a true visionary and fantasist, creating his own cosmography (more in the spirit of William Blake than as a scientist). His conception of the lack of objectivity in science and the idea that results can be interpreted in a number of nonconventional ways is fascinating. But in the current political climate his influence can be used to devastating effect, easily misunderstood or consciously appropriated for a political agenda. Right now the stakes are too high to support his project as science.[1]

Pick a day in Charles Fort's adult life. About this day you can be assured of three things: first, that with few exceptions it would be more or less identical in its structure to the previous day; second, that during the course of that day his research activities (mornings at home writing, afternoons in the New York Public Library) would have brought him into wildly different territory than he would have found himself enmeshed in on any other day previously or subsequently, even if its subject matter were the same (the blonde beast of Patagonia, the rain of frogs, early science's refusal to conceive of meteorites); third, that all of these territories would intersect and be accounted for, their secret threads identified and tracked, one day, one way or another. They would have to.

A fourth truth about any given day for Fort, one that we can't be sure precisely how to square with his methodological concerns or his intellectual endeavors but which we can be certain had some impact on both, is that at any given moment he would be looking forward to going to the movies with his wife that evening.[2]

In Fort's 1919 book *The Damned*, the great researcher of anomalous phenomena writes of the curious and sometimes acrobatic ends to which early modern science was prepared to go in order to explain the existance of meteorites. During an era when it was generally inconceivable that material found on earth could have its origin elsewhere, the fact of the meteorite, seemingly proof positive of extraterrestrial input, had to be laboriously reframed by responsible scientists as a freakish accident: lightning striking a particular earthly metal under precisely the right conditions, that sort of thing.

Of course evidence only exists in relation to the paradigm that makes it visible; over time enough maverick voices, combining empirical evidence with the theoretical frameworks in which to make it intelligible, produce a shift in scientific convention that lets the fact of the meteorite come to count as reality instead of speculation, outright invention, heresy, or, worse, nonsense.[3]

This Fortean space at the margins of mainstream inquiry is where the fields of artistic research and cryptozoology encounter one another. These idiosyncratic endeavors, driven by the obsessive desire to find realities whose existence the world refuses to concede, share more than an ethos. Indeed it is at the level of methodology—the craft of research, the balance of imaginative speculation and rigor, the reliance on visual knowledge and the wariness of the ways in which we can be duped by it, and the necessity of inventing conceptual and technical tools for tinkering away at the edge of the unacceptable and the inexplicable—that they intersect most interestingly. And so it is little wonder that Fort serves as their primary mediator.

II. F**king Fort?

Renowned cryptozoologist Loren Coleman has written on several occasions about Fort's crucial role in informing his practice:

> *I discovered the works of Charles Fort in the late 1950s and soon joined the leagues of Forteans. In the 1960s, I began a ten-year correspondence with the late zoologist Ivan T. Sanderson who once wrote: "I am 'Fortean' and very proud to be labeled as such." Like Sanderson and scores of others I have worked with in this field, I am quite happy Charles Fort has influenced my life as he has. Fort was one of the first true intellectual investigative reporters; he had honed his craft long before Watergate was a household word. Through the 1960s and 1970s, as I jumped into the thick of the pursuit of the unknown, Fort's humor and skepticism served me well. We Forteans of today are carrying on his tradition in an intense fashion—and have added fieldwork to the laborious bibliographical tasks he started in the British Museum and the New York Public Library.*[4]

In his recent sketch of the genealogy of cryptozoology, Coleman argues that "If Sanderson and [Bernard] Heuvelmans are the fathers of cryptozoology, then surely Fort must be the midwife."[5]

Now here, in true Fortean spirit, are two detours worth pursuing.

First: Coleman compiled a timeline of key cryptozoological milestones and discoveries for his 1999 book, co-authored with Jerome Clark, *Cryptozoology A to Z*. The list begins with Cuvier's "Rash Dictum" in 1812 and the discovery of the American tapir in 1819 and ends with Chad Arment's cryptozoology e-mail list in 1998 (predecessor to Arment's electronic newsletter *The North American BioFortean Review*, co-edited with Brad LaGrange) and the 1999 encounter with the blue Timor monitor. Though both Heuvelmans and Sanderson and their key texts are plotted, there is no mention of Fort. The "Milestones" column jumps from "1913-1914: 'Nandi Bear' sightings peaked" to "1920s: 'Sasquatch' coined."[6] What happened to "1919: Charles Fort's *The Book of the Damned*?"

Damned? In fact Coleman and Clark, avowed Forteans whose earlier works consistently cited Fort's studies and their debt to it, were discouraged by Simon and Schuster, publishers of *Cryptozoology A to Z*, from mentioning Fort at all. The publisher's guidelines were, according to Coleman, "to avoid anything that might be viewed as nonscientific and nonzoological (and thus either, to them, 'paranormal' or 'Fortean')," and roughly a quarter of the material in their manuscript was marked for removal by their editors. For Coleman it is perplexing to consider "how I was able to write so openly about Fort in the 1960s and 1970s, and then, to make something more acceptable in the 1990s, I had to exclude, i.e., damn, the Fortean history from a book that Charles Fort had ultimately made possible."[7]

Second: It seems a strange and wonderful irony that in "An Introduction to Cryptozoology," Coleman casts the field of cryptozoology as the progeny conceived by two fathers, no mother, and delivered into the world by a male midwife. Yet a cursory look at representations of the sexuality and gender of cryptozoology's most famous offspring, Bigfoot, suggests that Coleman's birthplan for this discipline is right on target.

Recent representations of Bigfoot as a foreboding solitary male presence lurking in the darkest forests (as in the case of *Harry and the Hendersons*, directed by William Dear, 1987, where "he" is brought to live and love among humans in suburbia) or stalking his withering stardom through urban ruins while he tries to stage his comeback may have begun to erode the femaleness that has framed the cryptid in the popular imaginary ever since the 1967 film by Roger Patterson and Robert Gimlin, which captured a buxom Bigfoot striding across the frame in Bluff Creek, California.[8] This move is perhaps best understood as a popularization of the peculiar asexuality that, questions of gender aside, has been desired for Bigfoot by her various investigators. As Coleman writes in the chapter of *Bigfoot! The True Story of Apes in America* entitled "Sex and the Single Sasquatch,"

> *There exists a conspiracy of silence in the Bigfoot world. It is not one based on government cover-ups and hidden evidence stored in a military warehouse. It has nothing to do with murders in the Bigfoot community. The deafening quiet that envelops the already controversial area of hominology involves sexual behavior and genitalia. Stated simply, talking about sex and Sasquatch is largely taboo.*[9]

The variation on this volatile issue that artists Ellen Lesperance and Jeanine Oleson have crafted centers around a decidedly female Bigfoot, not accessible to us exactly but clearly capable of great interpersonal and interspecies intimacy. Isn't it this implication, that Bigfoot might not only have sex with its own kind but with ours as well, that lingers behind the wishes to excise the erotic from cryptozoology? And so this twist makes it possible to consider Lesperance and Oleson's work as a provocation to imagine Bigfoot not just as gendered but as sexualized, an animal with an erotics and indeed an ethics. This sexually inventive cryptid and her human partner also help to figure a critique of the homosociality of knowledge production.

In one now infamous and regularly cited interview, Gilles Deleuze described the early part of his career in philosophy in the following terms: "What got me through that period was conceiving of the history of philosophy as a kind of ass-fuck, or, what amounts to the same thing, an immaculate conception. I imagined myself approaching an author from behind and giving him a child that would indeed be his but would nonetheless be monstrous."[10]

Now if what Fort calls "the damned" are those inexplicable facts and empirical fragments that are disappeared by "hard science"—an assemblage of practices that both delivers the strangeness of the world into knowledge and makes possible new ways of concealing it—then monsters are the embodiment of science's unsettled debt with the mysterious, imperceptible, and nonsensical.

Artist Alexis Rockman has registered his ambivalence about Charles Fort's significance because he perceives Fort's work to contain a permission for frivolity and a license to call it science, which for him amounts to irresponsibility in the face of ecological crisis:

> *The biotech revolution and the advent of global warming require as much hard science as possible, with as little room for political or religious interpretation as possible. The cult of subjectivity is fascinating but it is the context of an artist and not a scientist. . . This is the era of Discovery Channel, which exacerbates this culture's inability to tell the difference between studies of UFOs and hard science. The Fortean spirit is lots of fun, but it is a horribly disastrous influence on popular culture due to its childish propensity for occultism and the supernatural. It sets the stage to doubt the scientific method, which currently has dire consequences.*[11]

But how to think of science apart from politics? Is the desire to do so a commitment to science and its promise as the primary mode of delivery out of imminent disaster, or is the separation of the two itself a pitfall in a moment when, as some have argued, what is necessary is not a divide between hard science and humanism but rather the invention of collectives whose politics can enfold the human and the nonhuman? Bruno Latour argues that

> *From the time the term "politics" was invented, every type of politics has been defined by its relation to nature, whose every feature, property and function depends on the polemical will to limit, reform, establish, short-circuit, or enlighten public life. As a result, we cannot choose whether to engage in political ecology or not; but we can choose whether to engage in it surreptitiously, by distinguishing between questions of nature and questions of politics, or explicitly, by treating those two sets of questions as a single issue that arises for all* collectives.[12]

It is impossible to overstate the importance of the irreducible strangeness of the discursive space that the art-cryptozoology encounter entails. For it is in that space that a collective sensibility begins to emerge, one where what matters is not what is called art, what is called science, and what is called politics, but rather how the inquiries that they denote actually operate in relation to each other, and what kinds of experiments with the world produce what viable ways of being in it. Most crucial about this strangeness—and though elements of this project will likely be recuperated by museums and academies and other institutions that determine what gets damned and what does not—is that the discussions and debates that it produces are painfully and hilariously aware of the monstrosity of this collective artistic and epistemological undertaking.

Bernard Heuvelmans wrote that because cryptozoological research demands "a thorough grasp of most of the zoological sciences" as well as "training in such extraneous branches of knowledge as mythology, linguistics, archaeology, and history," much of cryptozoology happens "in libraries, newspaper morgues, regional archives, museums, art galleries, laboratories, and zoological parks rather than in the field!"[13]

If a cryptozoologist can conduct research in a museum or an art gallery and imagine it to be science, could one not consider an artist conducting research in the territory of cryptozoology (itself, as Heuvelmans sketches for us, an assemblage of zoological sciences, various human sciences, and disciplines in the humanities) to be conducting a scientific experiment?

III. Falsifying Fort

"Creation is all about mediators," writes Deleuze. "I need my mediators to express myself, and they'd never express themselves without me: one is always working in a group, even when it doesn't appear to be the case." He describes creation "as the tracing of a path between impossibilities. . . A creator who isn't seized at the throat by a set of impossibilities is no creator. A creator is someone who creates his own impossibilities, and thereby creates possibilities." Without having a "set of impossibilities, you won't have the line of flight, the exit that is creation, the power of falsity that is truth."[15]

The mediator and the midwife, though on one level apparently intimately related, are also profoundly different in terms of the kind of relation with the world they entail. The midwife plays a role in producing a successful and healthy birth, and birth is the crossing of the final threshold separating being from nonbeing or prior-to-being. Mediation, on the other hand, as Deleuze describes it, is about enabling invention at the limit of what is possible. Invention understood in this sense involves the production of a falsification, one that—whether it is judged by art or science or society to be true or untrue—generates truth-value by means of its ability to make possible a viable way of being in the world. As the legitimacy of this falsification takes hold, so does its power increase.

One can think of Fort as a midwife for cryptozoology at the same time as one considers him a mediator for the encounter between cryptozoology and art. It then becomes possible to read Fort's noninclusion in Coleman and Clark's timeline as an eloquent way of underscoring his singularity and his status as an outsider to disciplinarity; rather than follow or found a discipline he became the pioneer of a territory, one that now bears his name—the Fortean. What other figure could have born the complexity of those waves of information for so long and with such rigor, and humor? And so the absence from that timeline helps, in a curious and circuitous way, to understand the importance of his inclusion in this catalog, which is concerned less with who Fort was or what he wrote than with what kind of encounters with the world he makes possible.

NOTES

The author wishes to thank Mark H. C. Bessire, Sean Foley, Ellen Lesperance, Jeanine Oleson, Alexis Rockman, Jeffrey Vallance, and especially Loren Coleman for their help with and input into this text.

1. Artist Alexis Rockman, e-mail correspondence with the author, January 2006.

2. Damon Knight, "Introduction," in Charles Fort, *The Complete Books of Charles Fort: The Book of the Damned / New Lands / Lo! / Wild Talents* (New York: Dover, 1974), xiii.

3. In the statement for his 2000 show *Anomalies* at the Rosamund Felsen Gallery in Los Angeles, Jeffrey Vallance wrote that this "system can nourish and reward but can also smother and silence. Frozen in orthodoxy and mediocrity, the dominant system cannot seriously consider anything which, according to its laws, seems like nonsense. Still, the rejected, stunted, malformed procession of anomalies limps on just within our reach, sagging and swollen in putrefaction, dragging atrophied organs behind." His work sought to give "them a resting place where they can be acknowledged—and temporarily belong." Jeffrey Vallance, e-mail correspondence with the author, December 2005.

4. Loren Coleman, "Introduction," *Mysterious America: The Revised Edition* (New York: Paraview Press, 2001), 12–13.

5. Loren Coleman, "An Introduction to Cryptozoology," published in this collection. Heuvelmans's *On the Track of Unknown Animals* (London: Kegan Paul International, 1995), first published in 1955, is one of the seminal texts in the field of cryptozoology. Sanderson was a significant writer of natural history during the mid-20th century, America's first true cryptozoologist, and Coleman's mentor. Sanderson's primary influence, according to Coleman, was Fort. Loren Coleman, "An Introduction to Cryptozoology." There are two important biographies of Fort: Damon Knight, Charles Fort: *Prophet of the Unexplained* (New York: Doubleday, 1970), and Colin Bennett, The Life, Work and Ideas of Charles Fort (Manchester: Critical Vision, 2002). It is interesting to note that Plato used the figure of the midwife to explain the role of philosophy as the midwife of thought.

6. Loren Coleman and Jerome Clark, *Cryptozoology A to Z: The Encyclopedia of Loch Monsters, Sasquatch, Chupacabras, and Other Authentic Mysteries of Nature* (New York: Fireside, 1999).

7. Loren Coleman, e-mail correspondence with the author, February 2006. In 1975, Coleman and Clark's first co-authored book, *The Unidentified*, was published (by Warner Books) with this dedication: "To the memory of Charles Fort, from whom we hope to always be learning." It is accompanied by the following epigraph from Fort's *The Book of the Damned*: "Giants and fairies. We accept them, of course. . . Science of today, the superstition of tomorrow. Science of tomorrow—the superstition of today." Coleman and Clark draw from Fort's work throughout that book. And in the introduction to their second book, *Creatures of the Outer Edge* (Warner Books, 1978), they write: "This book is an effort to record a great many data which otherwise would go unnoticed by any but that small and devoted band, among whom the authors proudly number themselves, who call themselves Forteans, after Charles Fort (1874–1932). Fort was the first person to record in any systematic way all manner of decidedly unusual events which practically nobody besides direct witnesses had any idea were occurring. Fort discovered that not only were they occurring, but they were doing so with astonishing frequency." *The Unidentified* and *Creatures of the Outer Edge* have just been republished as a single volume (Anomalist Books, 2006). Many thanks to Loren Coleman for sharing this information.

8. Bigfoot's gender "is so well-known that she is called 'Patty' within the Bigfoot community," Loren Coleman explains. Loren Coleman, e-mail to the author, February 2006.

9. Coleman notes that those who report Bigfoot sightings are rarely "questioned about the sexual details of the creature seen, and if they are, those details are not recorded. In general, the subject of sex and the Sasquatch is avoided. Never mentioned are Bigfoot bestiality, Sasquatch penises, and the fact that more human males than human females have traditionally been kidnapped by Bigfoot. If Bigfoot, however, is to be treated as a truly unknown animal, the cryptozoological and hominological community will have to overcome their embarrassment of the evidence that, yes, Bigfoot does have a sex life—and the organs that go along with this very biological activity." Loren Coleman, *Bigfoot! The True Story of Apes in America* (New York: Paraview Pocket–Simon and Schuster, 2003).

10. Gilles Deleuze, in Brian Massumi, *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari* (Cambridge and London: MIT Press, 1993), 2. Hugh Tomlinson and Barbara Habberjam translate the passage in somewhat gentler terms: "My way of getting out of it at that time was, I really think, to conceive of the history of philosophy as a kind of buggery or, what comes to the same thing, immaculate conception. I imagined myself getting onto the back of an author, and giving him a child, which would be his and which would at the same time be a monster. It is very important that it should be his child, because the author actually had to say everything that I made him say. But it also had to be a monster because it was necessary to go through all kinds of decenterings, slips, break ins, secret emissions, which I really enjoyed." Gilles Deleuze, *Bergsonism* (New York: Zone Books, 1991), 8.

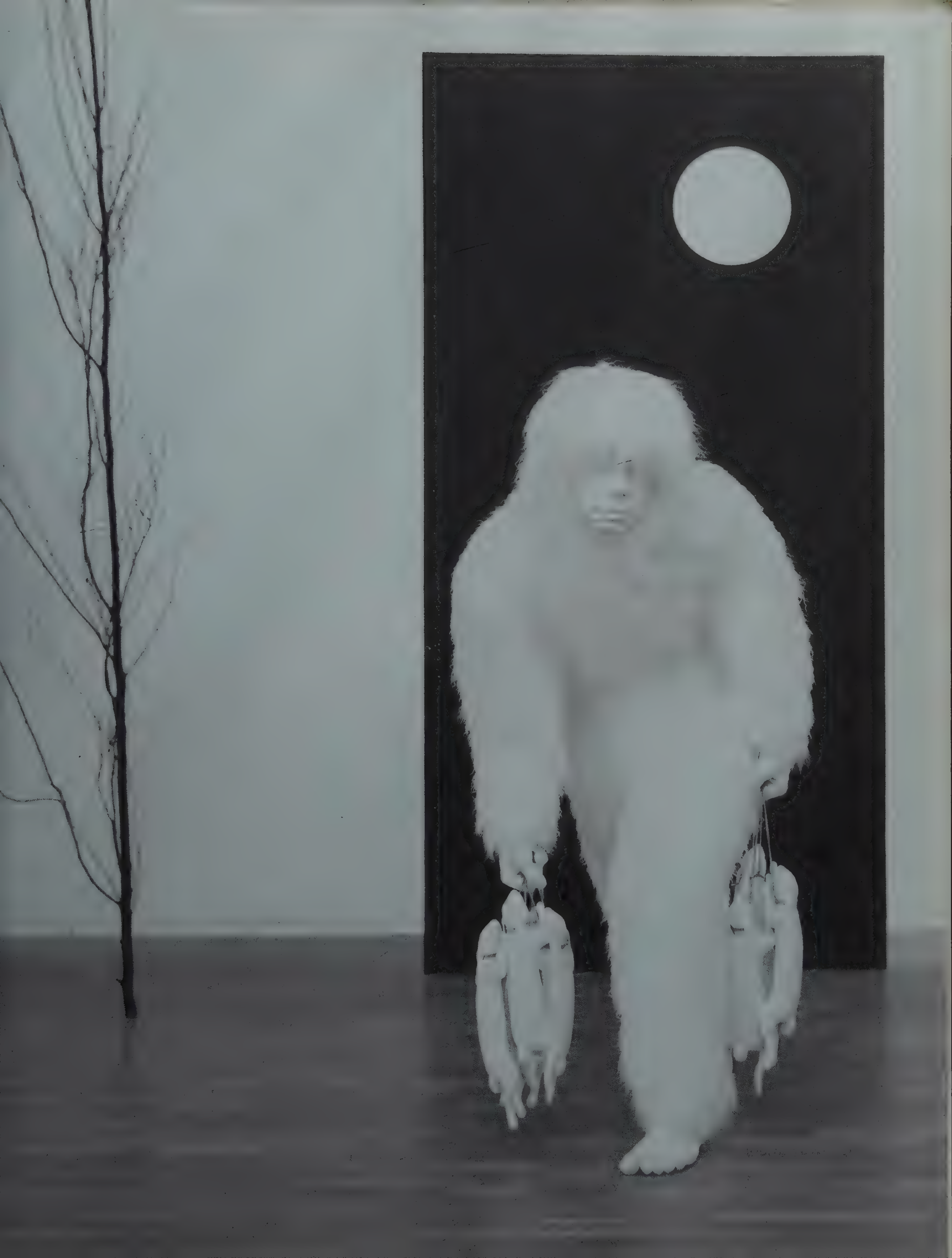
11. Alexis Rockman, e-mail correspondence with the author, January 2006.

12. Bruno Latour, *The Politics of Nature: How to Bring the Sciences into Democracy*, trans. Catherine Porter (Cambridge, MA, and London: Harvard University Press, 2004), 1.

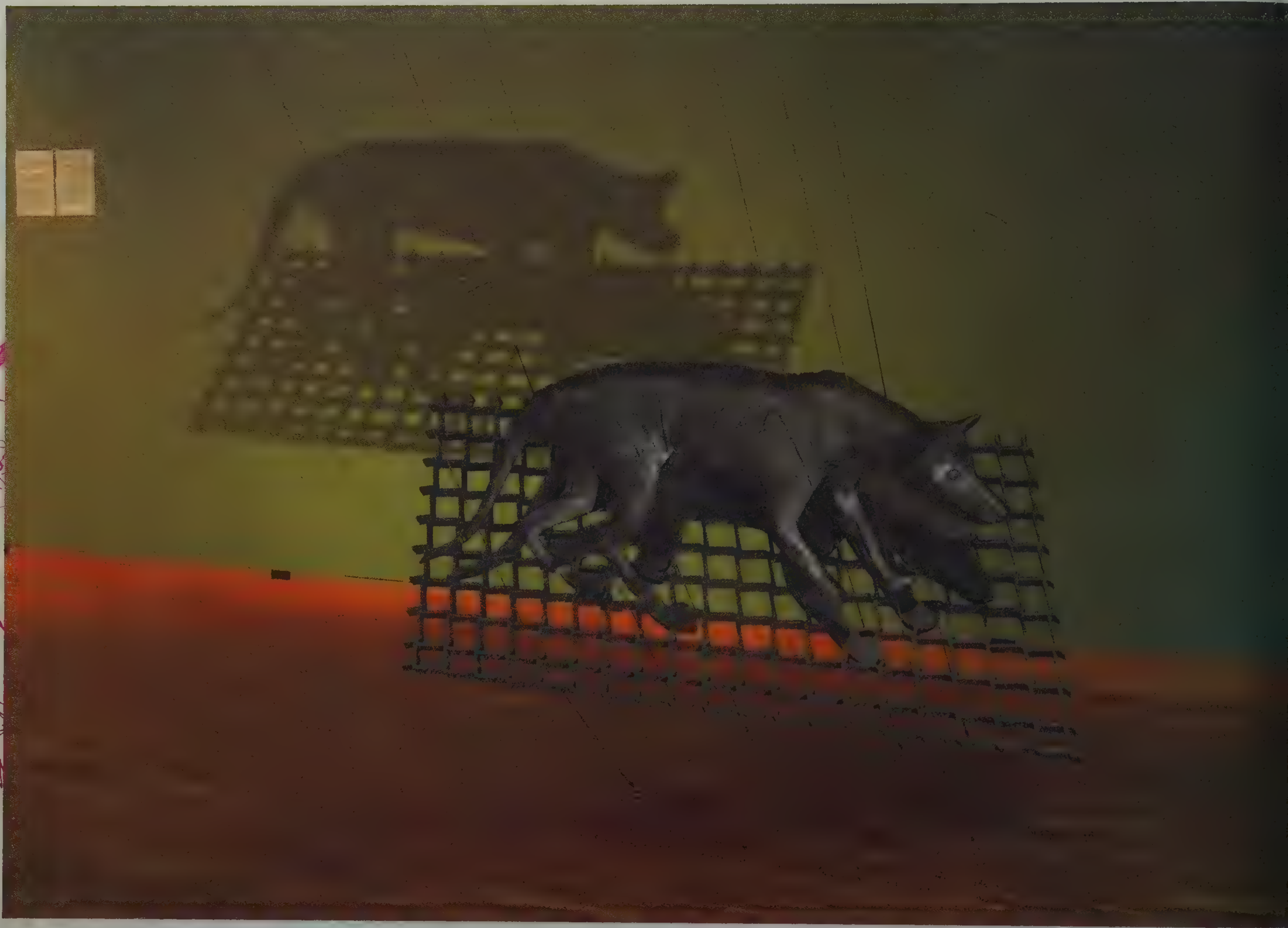
13. Bernard Heuvelmans, in Coleman and Clark, *Cryptozoology A to Z*,16.

14. Gilles Deleuze, "Mediators," in Jonathan Crary and Sanford Kwinter, eds., *Zone 6: Incorporations* (New York: Zone Books, 1992), 285.

15. Gilles Deleuze, "Mediators," 292.



of
BIG...
food



Do Cryptozoologists Dream of Jurassic Park?

by David Filipi

Like many, I was obsessed with dinosaurs as a child. In kindergarten, I wore out a book, simply titled *Dinosaurs*, that had a wonderful illustration of a *Tyrannosaurus rex* on its green cover. One of my favorite childhood Christmas presents was a Sears fossil set complete with a plastic tray full of rocks that allegedly contained fossils and a field guide that provided instruction on how to find, extract, and identify these prehistoric gems. I put the guide to good use in the field behind our backyard looking for the leg bones of a brontosaurus or the horns of a triceratops. Adolescence loomed, and the book was packed away with dozens of other kids' books, the fossil set stored who knows where. Baseball and comic books filled the void once occupied by an overwhelming curiosity about ancient beasts that could demolish our family home with one flick of their collective tails. Years later, to my surprise, this curiosity would be piqued once again.

In my adult life, I have looked forward to few films with greater anticipation than Steven Spielberg's *Jurassic Park* (1993). While I likely would never stand up on a chair and announce this to a gathering of colleagues, no other film in the past 20 years left me wishing as strongly "if only this movie had been around when I was a kid." In the film, a misguided (insane in the novel) industrialist creates an island theme park stocked with dinosaurs that have been created using DNA extracted from preserved, prehistoric blood-filled mosquitoes. Grounded in state-of-the-art scientific practice and speculation, *Jurassic Park* is the first film that plausibly answered the question that museums and toy stores have banked on kids asking for years to come: "What if dinosaurs walked the earth today?"

This question appears to have had a profound impact on a young Belgian named Bernard Heuvelmans. Inspired by a 1948 *Saturday Evening Post* article by biologist Ivan Sanderson called "There Could Be Dinosaurs," and so intrigued by the notion of "unknown animals," Heuvelmans devoted his life's work to their pursuit and is now generally regarded as the "father of cryptozoology."[1]

I imagine few if any real-life contemporary cryptozoologists are making it their life's work to search for dinosaurs. That said, the International Society of Cryptozoology's definition of their field includes the notion of "the possible existence of known animals in areas where they were not supposed to occur (either now or in the past), as well as the unknown persistence of presumed extinct animals to the present time or to the recent past."[2]

Granted, millions and millions of years can hardly be considered the recent past (and any paleontologist worth his or her salt would say dinosaurs aren't presumed extinct, they are extinct). So why does the question persist? What fuels the seemingly bottomless fascination for scores of 5-to-55-year-olds for these massive creatures that no one has ever laid eyes upon?

While numerous cryptids are the subjects of age-old myths and legends, those creatures that have been captured (or created) in a visual medium are the ones that become entrenched in the public's imagination. Plaster casts of giant footprints or grainy black-and-white images of a serpentine head poking out of a body of water provide just enough affirmation of a creature's existence to excite the very primal fear or curiosity humans have of the unknown. Similarly, those creatures that are inherently desirable attractions (because of size or ferocity, for example) in popular media such as motion pictures or comic books are much more likely to be fixed in the public's collective conscious than, say, a small, exotic bird that is rumored to exist.

Within the context of a fictional film such as *Jurassic Park*, dinosaurs are an ideal object of adventurous or scientific pursuit as they also can create very palpable sensations of wonder and horror in an audience. Contemporary paleozoologists, with decades of research supporting them and more and more sophisticated methods of fossil hunting at their disposal, are able to paint a clearer and clearer picture of what dinosaurs were like. Even the general public, especially kids, knows the names of many dinosaurs, how big they were, what they ate, where they lived, when they lived, and so on. Dinosaurs stoke our imagination not only with their size and diversity (the ferocious T-rex, the horned triceratops) but also because they once existed in the space we now occupy and we have their marvelous skeletal remains to prove it.

Jurassic Park is without question the most well-known dinosaur film. Its title provides a convenient shorthand for news stories about animal cloning of one sort or another. Using a combination of full-scale models and at the time state-of-the-art computer-generated images to bring dinosaurs to the screen, Spielberg (and Michael Crichton, who wrote the book from which the film is adapted) presented a conceivable premise for reintroducing dinosaurs into our modern world. *Jurassic Park* asks, "What if we could bring dinosaurs back?" but the question assumes that we will be able to contain and control the creatures to sate our extreme collective curiosity (while some company no doubt imagines unimaginable profits).

By contrast, the first true dinosaur film, *The Lost World* (1925), asks instead, "What if dinosaurs still exist?" While certainly not the first film to portray dinosaurs (Buster Keaton rode a dinosaur in the 1923 film *The Three Ages*, for example), it is generally cited as the first feature-length dinosaur film.

At the beginning of the film, based on the novel by Sir Arthur Conan Doyle, a professor appears before his skeptical colleagues to deliver a lecture detailing his discovery of a South American plateau filled with amazing prehistoric creatures unknown to "civilized" man. He assembles a new expedition team, including a newspaper reporter, to prove his claims and quiet his critics. After a hazardous journey to the remote upper reaches of the Amazon River, the team quickly learns the professor was telling the truth. The amazing creatures are living, breathing, and certainly not extinct dinosaurs. The group's triumphant return ends rather disastrously when the sample brontosaurus escapes, wreaks havoc on London, crashes through London Bridge, then swims out to sea.

As Mark Berry points out in *The Dinosaur Filmography*, *The Lost World* is also the first film to "actually generate thoughts in the audience, however fleeting, that maybe, somehow, the dinosaurs were real."[3]

Technical director Willis O'Brien's influential stop-motion animation techniques used to bring the film's creatures to life were unparalleled at the time. Though they appear primitive to the jaded eye today, O'Brien's work on *The Lost World* caused a stir even before the film was released. At a June 1922 meeting of the Society of American Magicians in New York, Sir Arthur presented the gathering, which included society president Harry Houdini, with a series of moving images that depicted "extinct monsters" and "prehistoric brutes."[4] The audience was watching animated sequences that would be used in *The Lost World*.

While it is impossible to accurately determine the impact of this footage on the gathering of magicians, one reporter covering the event was moved to write, "[Sir Arthur's] monsters of the ancient world or of the new world, which he has discovered in the ether, were extraordinarily lifelike. If fakes, they were masterpieces."[5] O'Brien's work with miniature dinosaur models was impressive enough to be singled out by German filmmaker Fritz Lang as a "technical masterpiece" in a story about the famed director's tour of the Hollywood studios in late 1924.[6] Using then state-of-the-art filmmaking techniques, O'Brien and director Harry Hoyt created a work that made the filmgoing public wonder, if only for a moment, "What if?"

The Lost World became the archetypal "lost world" story (and the fictionalized dream of cryptozoologists everywhere). In fact, the 1933 *King Kong* (featuring the most iconic cryptid in film history), is a very loose remake with a giant ape (animated by Willis O'Brien) in place of the brontosaurus and New York City standing in for London. Both films were made in an era when the notion of lost worlds and earth-shattering discoveries were still entertained by the general public. It was plausible that an explorer could discover an awe inspiring beast never imagined.[7] *Jurassic Park* turns this idea on its head. While the hope of lost lands no longer resonates with the general public, the potential of scientific creation certainly does. If we can't find a dinosaur, why not create one? Instead of venturing out into the bush looking for a stegosaurus, why not build a safe, controlled theme park and bring curious, paying customers there?

The possibility of undiscovered lands or creatures, however, is what fuels the more sensational elements of cryptozoology, with its lineage of stunts and hoaxes that once sold newspapers, lured tourists, or supported the cottage industry of comic books, pseudo-documentaries, and pulp novels.

My knowledge of the field of cryptozoology is limited to one reading of *Cryptozoology: A to Z*, countless episodes of *In Search Of*, and a brief encounter with one incarnation of the "Ice Man" at a shopping mall in Fargo, North Dakota, in the 1970s. I am struck, however, by the link between this field and my chosen field of film.

I hesitate to take the comparison too far, but if cryptozoology has entered the public consciousness to any degree, it is through the search for some of the more sensational, or spectacular, if you will, subjects such as Bigfoot and the Loch Ness Monster. A quick visit to www.cryptozoology.com finds that most of the creatures on the site's index of cryptids are fantastic in nature (apelike men, giant fish, giant lizards, giant birds). Similarly, the films that tend to garner the most media attention and box office dollars are Hollywood's special-effects-laden smorgasbords.

For as long as there has been a cinema, filmmakers, producers, and exhibitors have been trying to attract audiences to the fruits of their collective labor. Movie stars, well-known stories, and unapologetic spectacle have all been used to varying degree and often in combination to whet the appetite of the movie going public. In lieu of stars and well-known stories, which are in limited supply, filmmakers often rely on visual fireworks to generate buzz and lure audiences, by showing them something they have never seen before: a train appearing to steam into the audience, a giant atomic spider, the White House being destroyed by alien invaders,[8] and, one of the most often used sources of spectacle from the animal world, those creatures shrouded in mystery and celebrated in myth—and pursued by cryptozoologists.

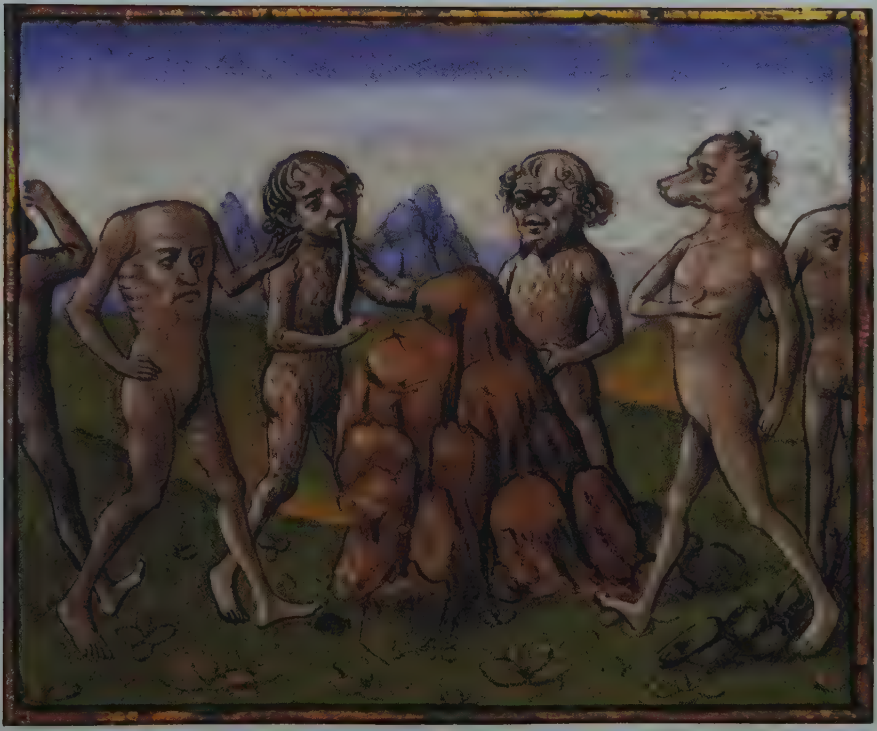
Movies have the potential to reach an increasingly skeptical and indifferent public with stories that continue to inspire the relentless question: "What if?" One wonders how many cryptozoologists can, in fact, trace the beginning of their life's work to an experience in a dark theater as a child.

NOTES

1. Loren Coleman and Jerome Clark, *Cryptozoology A to Z* (Fireside Books, 1999), 20.
2. Coleman and Clark, *Cryptozoology A to Z*, 15.
3. Mark Berry, *The Dinosaur Filmography* (Jefferson, NC: McFarland, 2002), 241.
4. "Dinosaurs Cavort in Film for Doyle," *New York Times* (June 3, 1922).
5. "Dinosaurs Cavort in Film for Doyle."
6. "German Director Tells of Visit to Hollywood," *New York Times* (November 30, 1924).
7. The excitement evident at Aintitcoolnews.com upon the release of Peter Jackson's 2005 *King Kong* over the film's computer animation suggests that some might still wonder about the possibility. Many contributors to the *King Kong* message board cite the lifelike battle between Kong and a monstrous dinosaur in the film.
8. See Tom Gunning, "The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde," in *Early Film*, Thomas Elsaesser and Adam Barker, eds. (London, British Film Institute, 1989). While it is a stretch to cite Gunning's highly influential work in this context, he does address modes of attraction in early [illegible]nema other than standard narrative devices.

In medieval times, carvings of races of men and monsters APPEARED IN ROMANESQUE CHURCHES AND IN MANUSCRIPTS. THOUGHT TO LIVE IN UNEXPLORED DISTANT LANDS OR ON THE EDGES OF *the known (flat) world were cyclops, pigmies, merpersons, hairy* men who ate enormous eels, men who survived like plants, each with one leg supporting a gigantic foot TO SHIELD [THEIR FACES] FROM THE SUN, MEN WHOSE HEADS, ACCORDING TO SHAKESPEARE'S VOYAGING OTHELLO, 'did grow beneath their shoulders', and conjoined twins.

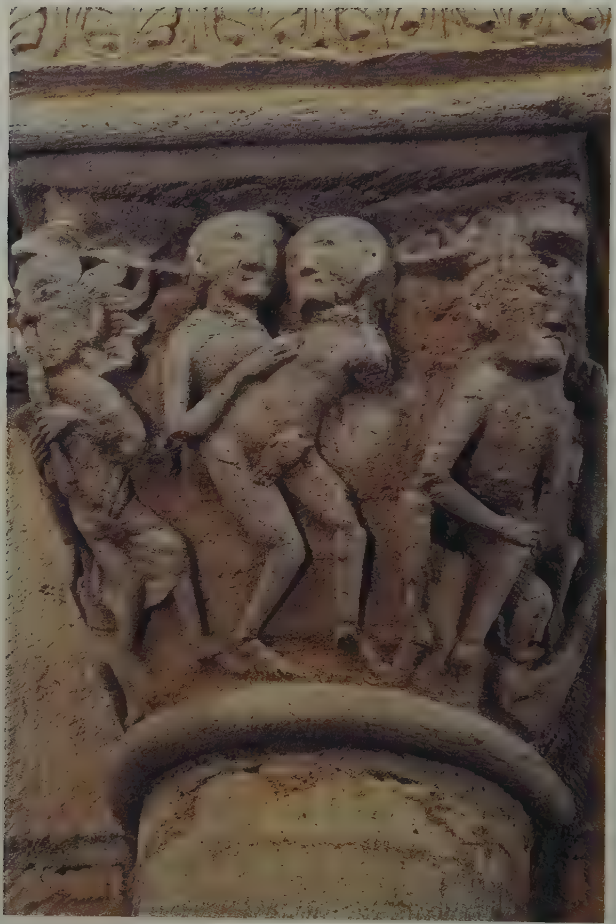
In this plate appear several of these iconic figures from 'out there': a man without a nose, two with head-in-the-chest (or on the back) *syndrome, two hairy eel-eaters (one on the edge of the frame) and* a handsome representative of the dog-headed race. Dog-headed men HAVE A RICH IMAGINED HISTORY; THEY WERE SEEN IN MANY PLACES BY EXPLORERS INCLUDING MARCO POLO WHO described witnessing dark hairy figures barking on the shores of Nicosia and Madagascar. Dog-headed men are shown BOTH AS BARBARIC AND VICIOUS AND ALSO AS VIRTUOUS, EVEN *godlike converts to Christianity. Here, photographed as* examples of historical cryptozoology, is an old drawing of Saint Christopher from Greece as a 'good' dog-headed man, A MUSEUM REPLICA OF A CHINESE DEITY WITH A MAN'S BODY AND THE HEAD OF A DOG AND A COUPLE OF 'BAD' DOGS *from carvings on Sicilian church capitols. These dogs—without clothes* but walking on their hind legs to emphasize their human aspirations—were not (without learning how to speak or REASON) TO ENTER THE CIVILIZED WORLD. One of the dog-headeds is in the company of a mermaid and THEREFORE STILL SAFELY 'OUT THERE', BUT THE OTHER HAS *wandered too close to town and now, as the enemy of the virtuous* life prescribed by the church, he threatens and so is attacked by the crusader and his sword.

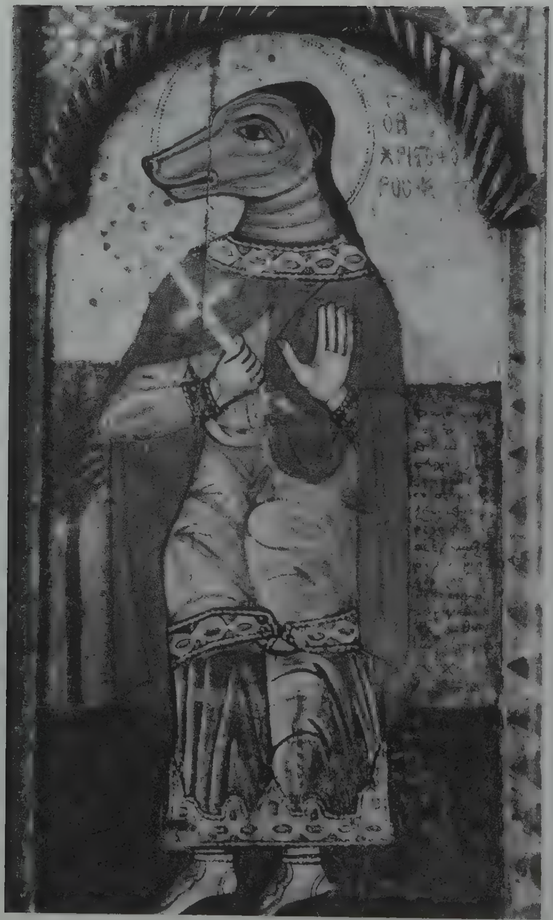


What happens when a supposedly mythological creature WANDERS INTO THE MIDDLE OF THE CIVILIZED WORLD? WHAT *happens when a being considered impossible is born to* ORDINARY HUMAN PARENTS?

In the mid 1990s, in France, I photographed a **NUMBER OF ROMANESQUE CARVINGS OF CONJOINED HUMAN** BEINGS THAT SEEMED NOT TO HAVE BEEN INVENTED BY THE **sculptor as symbols of a race that did not exist but were** PORTRAITS OF PERSONS WHO HAD IN FACT BEEN BORN. *in the twelfth and thirteen centuries. With the help of historical accounts* we determined that, yes, in several cases, just such anomalies had been born in places not far from and not long before the very carvings shown here. To illustrate the connection I SAW BETWEEN ART AND BIOLOGY, I ALSO PHOTOGRAPHED EXISTING **nineteenth-century skeletons and models from the Museum** *of Abnormal Human Development in Bologna. Although* **many centuries later than the carvings, the types of** CONJOINED TWINS REMAIN (BIOLOGICALLY SPEAKING) CONSTANT.

I offer the pairings of actual medical cases of conjoined **TWINS PLACED BESIDE CARVINGS THAT BEST SHOW AN EXAMPLE OF EACH** **unfortunate birth. Such children are born when the instructions** FOR TWINS AS DESCRIBED BY GENETIC CODE FAIL TO GENERATE ENOUGH *material to finish the job of completing two fully formed human* BEINGS USUALLY DIVIDED ONE FROM THE OTHER WELL BEFORE **birth. Considered in the light of a superstitous time when the** sculptures were made, many must have seen the birth of such twins to be some kind of reproach from God or a sign that **TERRIBLE TIMES LAY AHEAD.**

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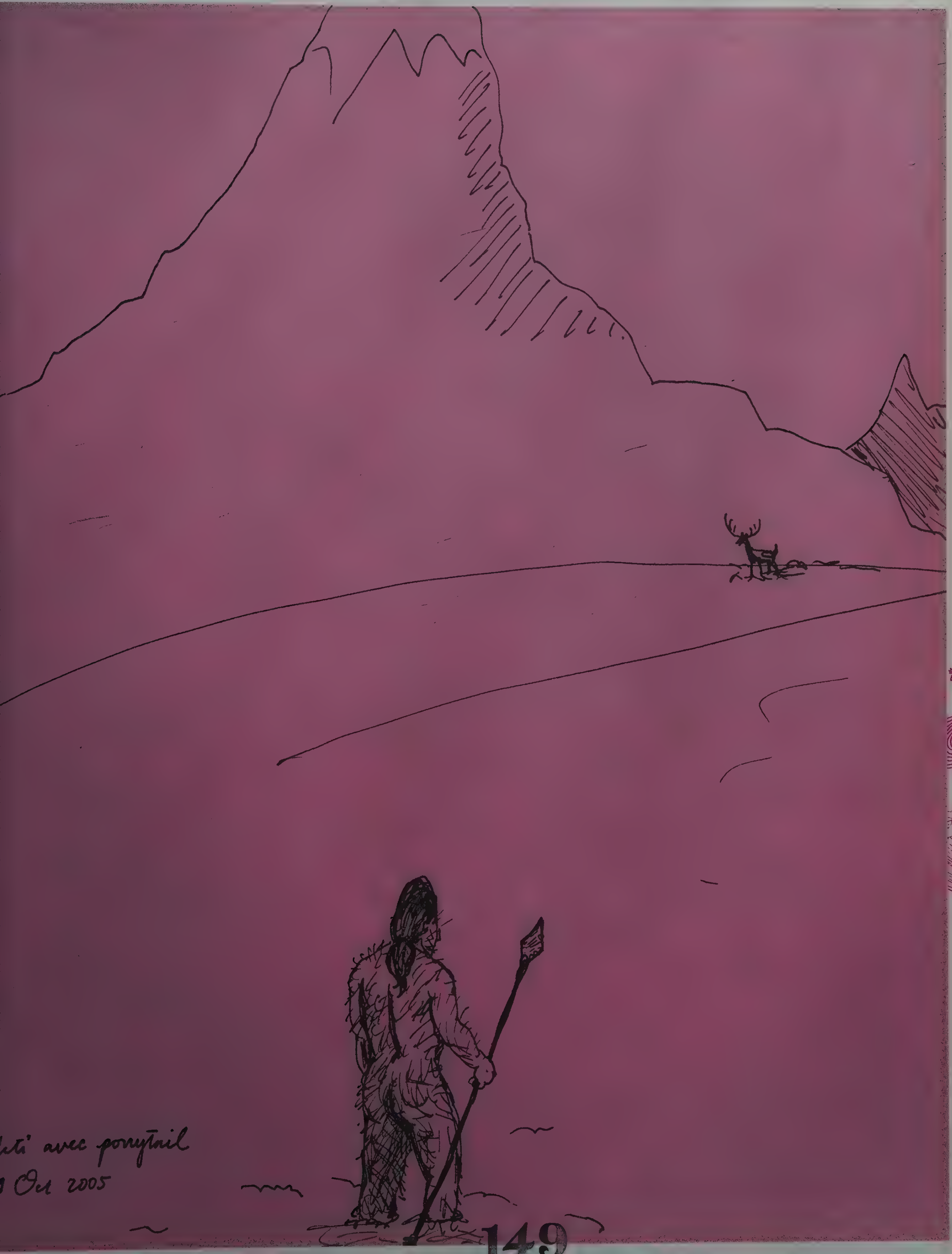

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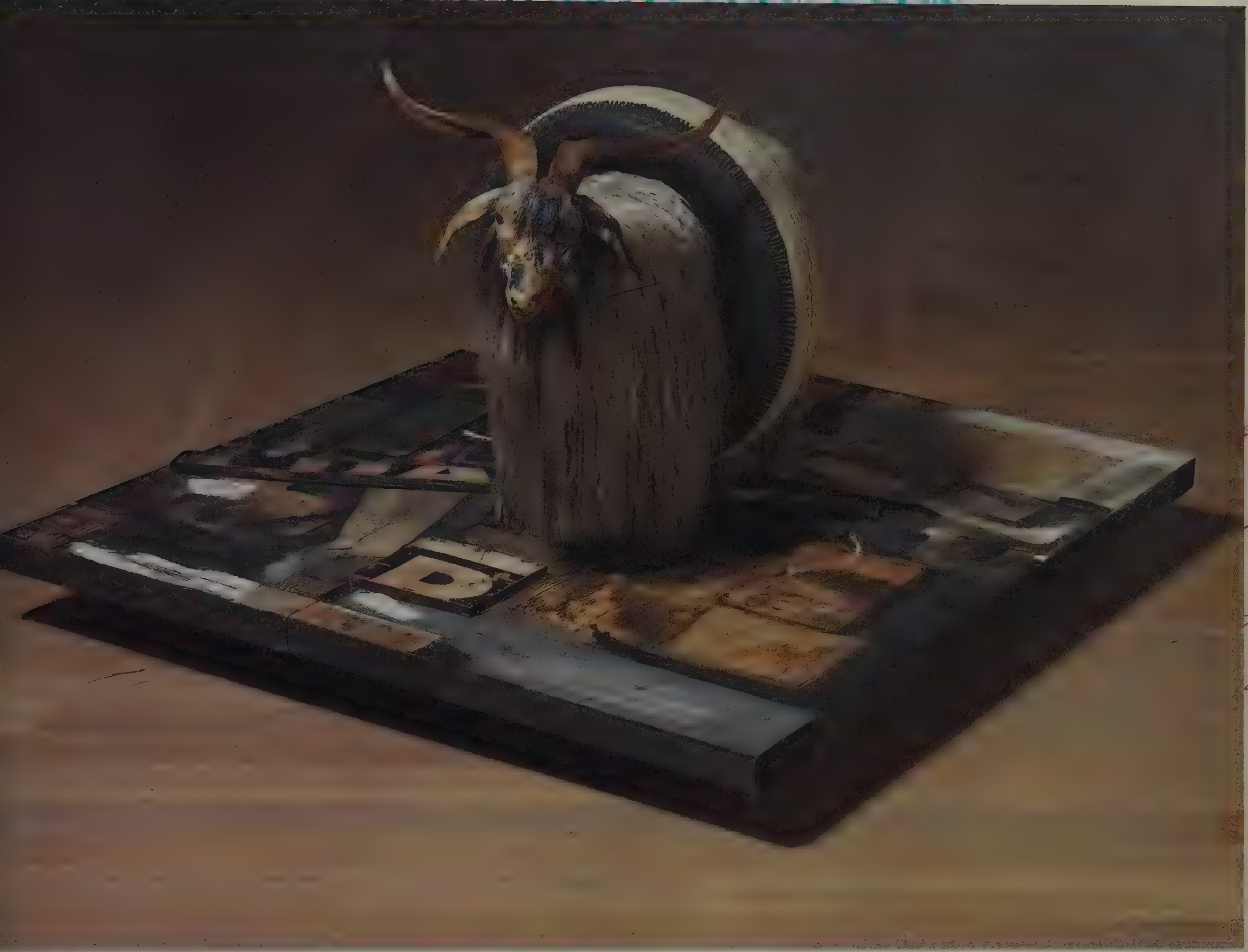


Robert Rauschenberg, Monogram, 1955-59. Mixed media with taxidermy goat, rubber tire and tennis ball. 42 x 63 x 65 inches. Moderna Museet, Stockholm. Art © Robert Rauschenberg/Licensed by VAGA, New York, NY

The Call of the Wild by **Nato Thompson**

What psychological service does the animal render? When considering the human condition, does the animal assuage, provoke, simplify, complicate, or condemn? To what do we owe the sudden appearance of animals on the contemporary art stage in the last thirty years? And, finally, if we can settle on the productive uses of animal imagery in contemporary art, what service does the animal kingdom's crypto counterparts serve? These questions haunt the increasing emergence of animals in the contemporary art world and this exhibition in particular.

"The animal," writes Steve Baker in *The Postmodern Animal*, "is the very first thing ruled out of modernism's bounds."[1] While not excluded, we can safely say that animals had ebbed at the bottom of the list of figurative elements in sculptures and paintings adopted by the modernist canon. Impressionism, fauvism, cubism, constructivism, futurism, none of the great art movements held much stock in the animal kingdom. Animals did slip in briefly during the surrealist movement, but with modernism's increasing focus on the human condition and even more so the image itself, the metaphoric potential of the animal disappeared. Modernity zeroed in on the logic of representation and, with that, the allure of the animal was lost.

Yet at some point something clicked, and the navel-gazing of modern art shifted attention to the obsessive otherness of the postmodern. In 1959 Robert Rauschenberg produced one of his most renowned combines, *Monogram*, a stuffed angora goat ensnared with a car tire, a police barrier, a tennis ball, and paint. While the collection of odd ready-made artifacts references the work of postmodern maestro Marcel Duchamp, the allegorical power of the goat did something altogether different, it posed new, postmodern, dilemmas of interpretation. Art critic and theorist Leo Steinberg was one of the first to see the importance of Rauschenberg's combines as a point of departure, but not even he realized the true portent of that angora goat, the animal, standing inert at the center of the turn from the modern to the postmodern.

The dominant Western canon of art may have embraced animal imagery only in the most recent period of postmodernity, but in many cultures around the globe the animal is a central component of cultural imagination, integral to folkloric and traditional life. Its absence and reappearance in Western art is striking here. With the reemergence of the animal comes an increasingly complicated human subject; the reliable qualities of modern man—his definitive separation from the animal world and nature in general—began to dissolve under the scrutiny of things feral and winged.

In his seminal essay on the representation of animals, "Why Look at Animals," John Berger states, "With their parallel lives, animals offer man a companionship which is different from any offered by human exchange. Different because it is a companionship offered to the loneliness of man as a species." Berger sees an immense distance that substantiates the sublimity of existence. In the film *Grizzly Man*, director Werner Herzog shares Berger's sentiments when he describes a bear as having "a half-bored desire for food." The view of the animal surely presents a quandary different from the view of the human. In this space of incommunicability a gap of interpretation deepens, in which the ineffectualness of our own human subjectivity rushes to the fore and the potential for anything and nothing makes itself available. For some, the eyes of animals draw out the universality of our solitude in a most nihilist fashion, but for others, this breach lends itself to profound possibility.

It is no wonder then that animals are often used as a foil for exacerbating the tensions of otherness that permeate our culture. In their photographic series *Off the Grid*, Ellen Lesperance and Jeanine Olsen return to the land and step outside rigid structures of identity. Produced as campy docudrama stills, the series stars the characters Nioka and Bigfoot. Bigfoot appears as a woman dressed in an oversized Chewbacca outfit and Nioka is seen as a Nordic hunter goddess. While the work is a new genre of satirical back-to-nature fantasy film, it also lends itself to a critical reading of the "other." Poised at the site of extreme otherness—the trans-identity of female and Sasquatch, and nature and still film—the work provides a platform on which to challenge the geographic and physical spaces where an outside is constructed. If the animal, and the concept of nature, exist at the periphery of human subjectivity, then it is in these spaces that one can find a cornucopia of human myths, dreams, and desire.

Artist Mark Dion is all too aware of this when he says, "My work is not about nature per se, but the manner in which we represent nature." Dion pioneered the emergence of the animal (and all things "natural") in contemporary art and is aware of the ease with which many of the almost supernatural concerns of humanity are born out in the perception of nature. In much of his labor-intensive oeuvre Dion adopts the representational techniques of natural history (its empirical studies as well as presentation).

In culling from an entirely "outside of art" discursive field, Dion brings to our attention the underlying aesthetics that permeate the codifying methods of naturalism. There are formal qualities to the ornithologist's lab and the polar bear diorama. This reversal implies not only that these aesthetics can be used for artistic purposes, but that the entire presentation of the natural world, in some respect, is an ontologically aesthetic one; the zoo, the natural history museum, the laboratory, the evolutionary tree. As this door slowly opens, all things "scientific" become vulnerable to the reflexive strategies of artistic practice—methods of visual representation aware of their relationship to a viewer —and the terrain of aesthetic operation expands immensely.

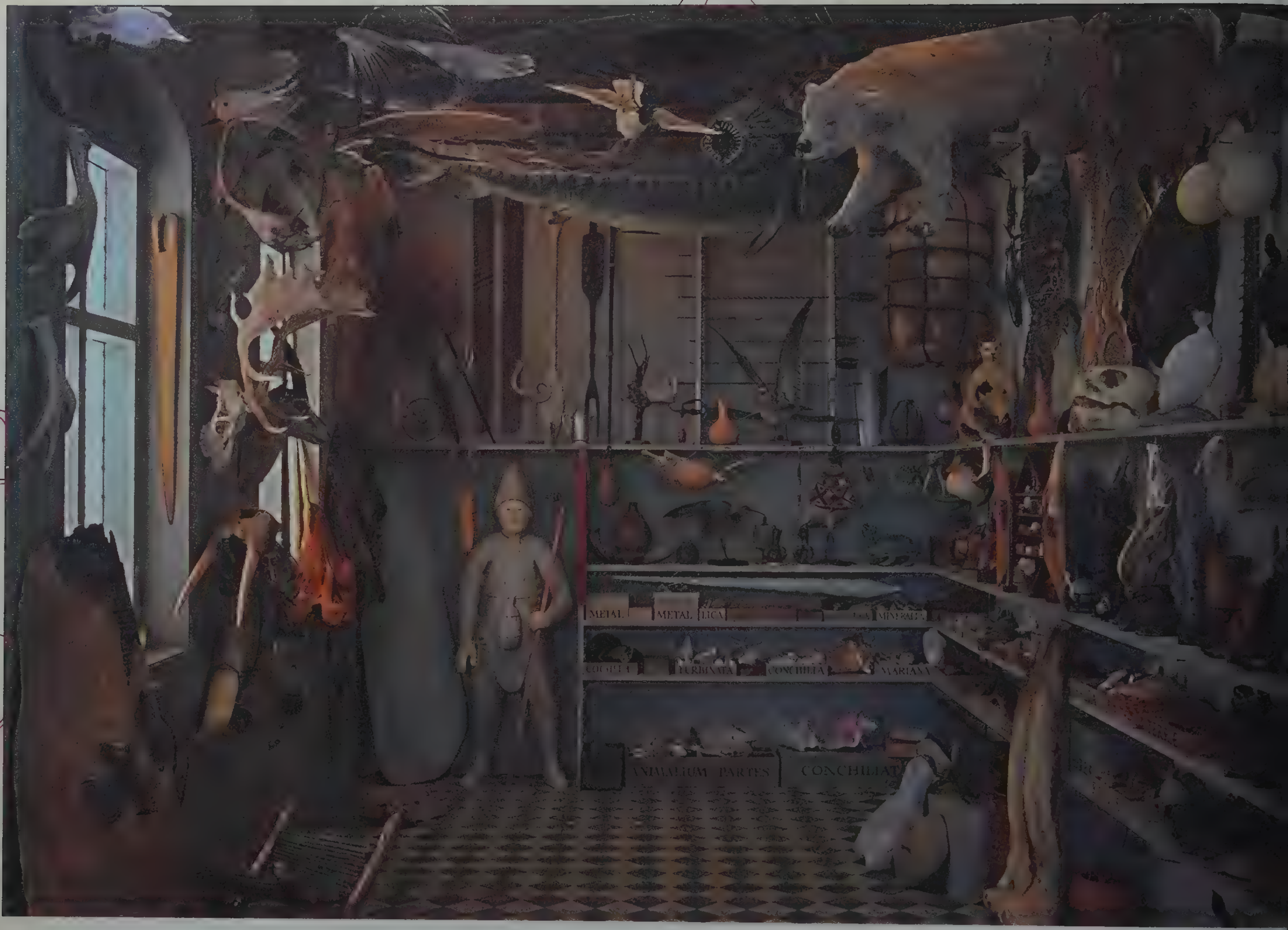
Today many artists and curators are taking advantage of the conceptual opportunities offered by animals. Mark Dion's work enables a viewer to grasp the visual and ontological paradigms available in the manner in which we represent the natural world. For example, in *Taxonomy of Non-endangered Species* (1990), Dion installed a Mickey Mouse climbing a ladder where formaldehyde jars of stuffed animals (including the Pink Panther, a Smurf, and Woody Woodpecker) adorn two shelves. The installation was one of a four-part series in which Dion combined the work of Baron Georges Cuvier (the 19th-century founder of comparative anatomy) and the impending arrival of EuroDisney in France. Dion's simple interrogation of the false reality of Disney and the supposed true reality of Cuvier summons us to realize the way in which our adoration for all things Disney and cute and lovely has had profound effects on what we consider an endangered animal worth saving. The insect *Tomocerus flavascens*, Dion's work implies, has no chance. Dion enables our own aesthetic interrogation to sneak out of the corral of art and live among other disciplines.

It should cause little surprise then that the emergence of the animal has paralleled the renewed interest in the *Wunderkammer*. Photographer, writer, and installation artist Rosamond Purcell took her interest in the cabinet of curiosities to the limit in her *Two Rooms*, created for the Santa Monica Museum in 2003. The installation juxtaposed her studio (chock full of natural history ephemera and bric-a-brac) with a full-scale recreation of 17th-century physician and naturalist Olaus Worm's *Wunderkammer*. Adorned with armadillo and ostrich eggs, shells, Roman weapons, and taxidermied creatures, the *Wunderkammer* was a place to collect, codify, and enjoy things natural, human, and mystifying. The sciences and arts coexisted as the range of credibility stretched from a mollusk to a unicorn's horn. In reproducing both her studio and the objects of the *Wunderkammer*, Purcell interrogates her own roots in collecting and documenting the mysteries and aesthetics of all things under the sun and beyond.

This all-encompassing sense of wonder permeates the return to the animal in the way that curiosity about a unicorn horn expands to include the ridges along an armadillo shell. In the cabinet of curiosities, the fantastical elements of the cryptid and those of the animal exist side by side, nurturing each other as cosmologic ephemera littering the home of things to come. In attempting to guess the subjectivity of the animal and prove the existence of cryptids, we enter the terrain of the magically desirous. Not completely detached from reason, our intellectual pursuit takes as a given the aesthetic dimension of knowledge; that ideas must glisten and shine if they are to capture our attention. We return to a space where the impossibility of communication is not a problem but, in fact, a source of awe and wonder. Here, among the impossible and clawed, we find a new home for our aesthetes and visionaries.

NOTES

1. Steve Baker, *The Postmodern Animal* (London: Reaktion Books, 2000), 20.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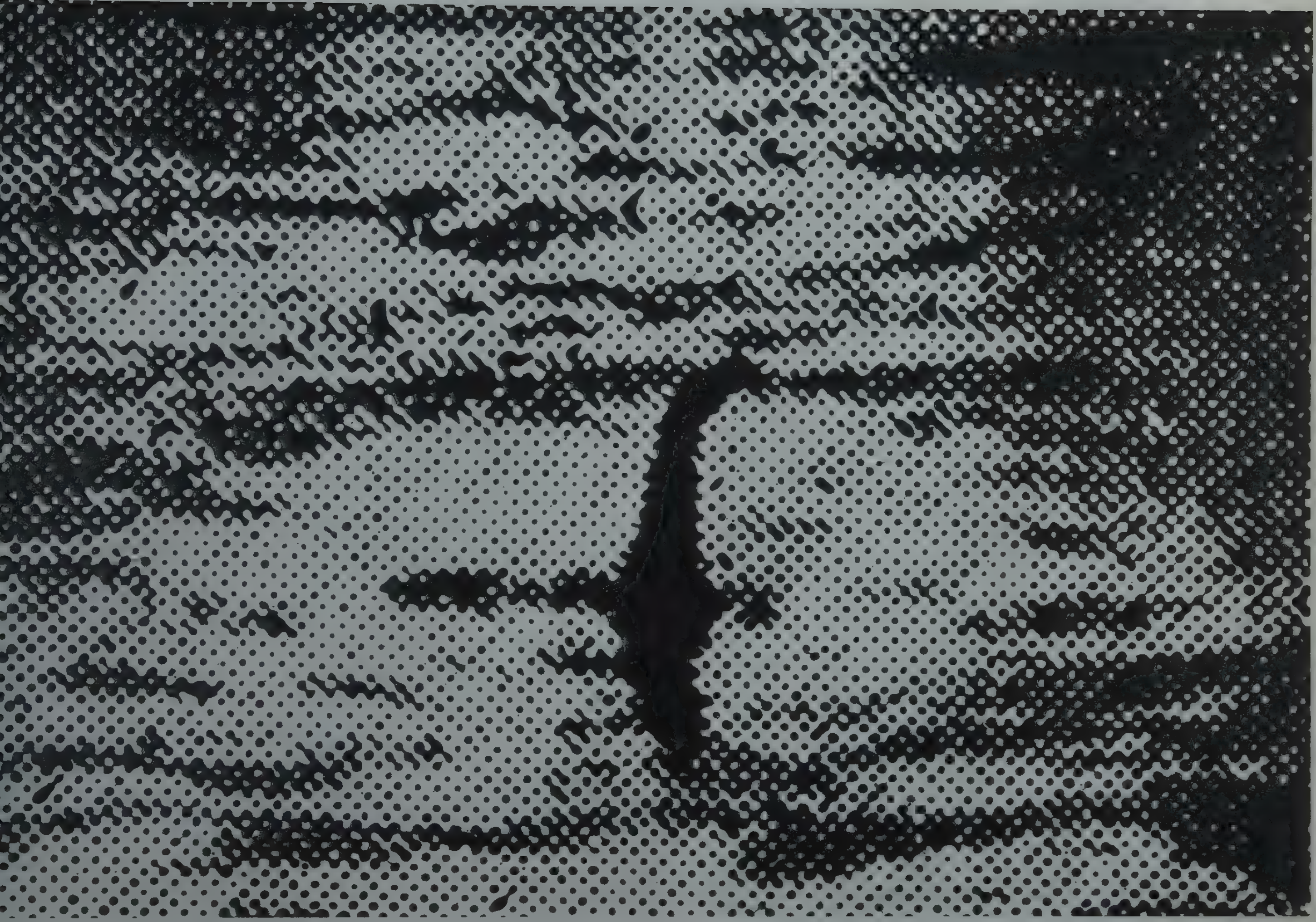

CAPTIONS

1	Joan Fontcuberta and Pere Formiguera, *Skeleton of Felis Pennatus*, 1989, from *Fauna*. Gelatin silver print. 20x16 inches. Courtesy of the artists and Zabriskie Gallery, New York and Paris. Photo Luc Demers
2-3	Sarina Brewer, *Unicorn*, 2005. Taxidermy sculpture. Courtesy of the artist and The Minnesota Association of Rogue Taxidermists
5	Illustration by Jeffrey Proctor
6	Field work. Notes, quotes, illustrations, and doodles from attendees of cryptozoology symposium, October 28–29, 2005, Bates College
8	Sean Foley at work. Photo Luc Demers
13	Bates College Museum of Art opening reception photos by Luc Demers: Michelle Trudo & Ebben Rufus, Sean Foley with Emmett, Mark and Clay Bessire, Ellen Lesperance with Laszlo.
14-15	Field work
16	Rosamond Purcell, Installation view, *Special Cases: Natural Anomalies and Historical Monsters* The Museum of Jurassic Technology, Los Angeles
18	Bates College Museum of Art opening reception photo by Luc Demers
20-21	Jeffrey Vallance, *Wildman and Tasmanian Tiger Museum*, 2006. Installation. Courtesy of the artist and Lehmann Maupin Gallery, New York. The artist thanks the generous loan of natural specimens from the L. C. Bates Museum of Good Will-Hinckley. Photo Luc Demers. Quote from Field work
22-23	Minnesota Association of Rogue Taxidermists Group Exhibition, California Building, NE Minneapolis, Minnesota, May 2005. Quote from Field work
25	Albrecht Dürer (German, 1471–1528), *Rhinoceros*, 1515. Woodcut. © Trustees of the British Museum
26-27	Installation view, "Projects: Joan Fontcuberta and Pere Formiguera," June 16–August 9, 1988. Digital image © The Museum of Modern Art/ Licensed by SCALA/ Art Resource, New York
28	Rosamond Purcell, *Thylacine* (Thylacinus cynocephalus), 1999. 35 mm. photograph, as published in *Swift as a Shadow: Extinct and Endangered Animals*
30	Jeffrey Vallance, *Tasmanian Tiger: Pouch Pup*, May 2006. 16 3/8 x 11 5/8 inches. Collection of Bates College Museum of Art
31	Alexis Rockman, *Thylacine*, 2005. Soil from the Beaumarais Zoo and acrylic polymer. 9x12 inches. Courtesy Leo Koenig Gallery, New York, © Alexis Rockman and Leo Koenig, Inc.
32	Ellen Lesperance and Jeanine Oleson, *Off the Grid (Winter V)*, 2004. C-Print. 28x36 inches. Courtesy Monya Rowe Gallery, New York
34	Jeffrey Vallance, *Wildman and Tasmanian Tiger Museum*, 2006. Installation. Courtesy of the artist and Lehmann Maupin Gallery, New York. Photo by Luc Demers
36	Rosamond Purcell, *Ivory-Billed Woodpecker (Campephilus principalis)*, 1999. 35 mm. photograph, as published in *Swift as a Shadow: Extinct and Endangered Animals*
37	Sarina Brewer, *Northwoods Chimera*, 2004. Taxidermy sculpture. Courtesy of the artist and The Minnesota Association of Rogue Taxidermists
39	Installation photo by Luc Demers. Joan Fontcuberta and Pere Formiguera, *Felis Pennatus (Fauna)*, 1989. Mixed media. Courtesy of the artists and Zabriskie Gallery, New York and Paris
40	Robert Marbury, *French Canadian Fighting Snow Skunk in situ*. Urban Beast Diorama. Courtesy of the artist and The Minnesota Association of Rogue Taxidermists
44–45	Jamie Wyeth, *Study for Antubis I and II*, 2003. Mixed media on toned board. 8 x 11 inches. Collection of Jamie Wyeth
46–47	Ellen Lesperance and Jeanine Oleson, *Bigfoot & Nioka I*, (*Off the Grid* series) 2003–05. C-Print. 28x36 inches. Courtesy Monya Rowe Gallery, New York
48	Ellen Lesperance and Jeanine Oleson, *Bigfoot & Nioka II*, (*Off the Grid* series) 2003. C-Print. 28x36 inches. Courtesy Monya Rowe Gallery, New York
49	Ellen Lesperance and Jeanine Oleson, *Bigfoot & Nioka IV*, (*Off the Grid* series) 2003–05. C-Print. 28x36 inches. Courtesy Monya Rowe Gallery, New York
50–51	Ellen Lesperance and Jeanine Oleson, *Bigfoot & Nioka V*, (*Off the Grid* series) 2003. C-Print. 28x36 inches. Courtesy Monya Rowe Gallery, New York. The artists thank the LEF Foundation for support of this project
52, 54–59	Mark Dion, *Hall of Cryptozoology*, 2006. Installation. Courtesy of the artist and Tanya Bonakdar Gallery, New York. The artist thanks Michael Reidy and Justin Moriarty for construction, Dan Marquis for lettering, and the L. C. Bates Museum of Good Will-Hinckley for the loan of the Portrait of Dr. James Leon Williams by Hubert von Herkomer. Photos Luc Demers
60-61	Walmor Corrêa with work. Photo Luc Demers
62	Walmor Correa with Donna McNeil of the Maine Arts Commission and Lyn Harrod. Photo Luc Demers
63	Walmor Corrêa, *Project Unheimlich, Ipupiara*, 2005. Acrylic and graphite. 76 x 51 inches. Courtesy of the artist
64	Walmor Corrêa. *Project Unheimlich, Capelobo*, 2005. Acrylic and graphite. 76 3/4 x 51 inches. Courtesy of the artist
65	Walmor Corrêa, *Project Unheimlich, Cachorra da Palmiera*, 2005. Acrylic and graphite. 76 3/4 x 51 inches. Courtesy of the artist
66	Walmor Corrêa, *Project Unheimlich, Ondina*, 2004–05. Acrylic and graphite. 76 3/4 x 51 inches. Courtesy of the artist. Photo credits: Christian Carvalho
68-69	Alexis Rockman, *Map of Cryptozoology*, 1998–99. Oil and acrylic on three wood panels. 96 x 112 inches. Collection of Gian Enzo Sperone, New York, Courtesy Sperone Westwater, New York. © Alexis Rockman and Leo Koenig, Inc.
71	Marc Swanson, Raechell Smith, and Mark Bessire. Photo Luc Demers
72–73	Sean Foley, *Lake Monster Habitat Diorama*, 2006. Acrylic on wood, urethane panels and canvas. Courtesy of the artist and Irvine Contemporary Art, Washington, D.C. The artist thanks Taylor Franklin for assistance, work, and dedication. Photo Luc Demers

74	Field work
80–81	Field work
82	Rant Mullens in 1982 with a set of fake feet he used to fabricate Bigfoot tracks. Photo by Michael Dennett, used with permission. Published in David J. Daegling, *Bigfoot Exposed: An Anthropologist Examines America's Enduring Legend* (California: Altamira Press, 2004)
84	Centaur Excavations at Volos. Hodges Library, University of Tennessee, Knoxville. Artist: William Willers. Photo credit: Nick Myers; BoneClones 2006 product catalogue, page 38
87	Merbeing and map illustrations by Harry Trumbore, © 2006 Loren Coleman and Patrick Huyghe, *The Field Guide to Bigfoot and Other Mystery Primates*
89	Portrait of a white rhino taken in the Kruger National Park, South Africa. Photo Wim Acke
90	Field work
91	Rosamond Purcell and Jeffrey Vallance. Photo Luc Demers
92	Jeffrey Vallance, *The Symbol of Tasmania: The Tasmanian Tiger*, 2002. Graphite on paper. 16 3/8 x 11 5/8 inches. Courtesy of the artist and Lehmann Maupin Gallery, New York
93	Jeffrey Vallance, *Tasmanian Tiger: Marsupial Wolf*, 2002. Graphite on paper. 16 3/8 x 11 5/8 inches. George Morton and Karol Howard Collection
96-97, 100-101	Jeffrey Vallance, *Wildman and Tasmanian Tiger Museum*, 2006. Installation. Courtesy of the artist and Lehmann Maupin Gallery, New York. The artist thanks the generous loan of natural specimens from the L. C. Bates Museum of Good Will-Hinckley. Photos Luc Demers
104	Richard Klyver, Walmor Corrêa and Loren Coleman. Photo Luc Demers
105	Walmor Corrêa and Loren Coleman. Photo Luc Demers
106–108	*Future Museum of Cryptozoology*, Collection of Loren Coleman. Photos Luc Demers
113–118	Loren Coleman's Museum of Cryptozoology, Portland, Maine. Photos Luc Demers
121–123	Jill Miller, *Waiting for Bigfoot: 51 Days in the Forest*, 2006. Installation film stills. Courtesy of the artist
124	Cryptozoology Timeline. Reprinted with permission of Simon & Schuster Adult Publishing Group from Loren Coleman and Jerome Clark, *Cryptozoology A to Z: The Encyclopedia of Loch Monsters, Sasquatch, Chupacabras, and Other Authentic Mysteries of Nature*. Copyright © 1999 by Loren Coleman and Jerome Clark
129	Ellen Lesperance and Jeanine Oleson, *Bigfoot & Nioka III*, (*Off the Grid* series) 2003–05. C-Print. 28 x 36 inches. Courtesy Monya Rowe Gallery, New York
130	Liz Sheehan and Marc Swanson. Photo Luc Demers
131	Marc Swanson, *Killing Moon*, 2001–06. Installation. Courtesy of the artist and Bellwether Gallery, New York. Photo Luc Demers
132	Robert Marbury, *Nardog*, 2004. Urban Beast Diorama. Courtesy of the artist and The Minnesota Association of Rogue Taxidermists. Photo Luc Demers
133	Field work by Blakey Bessire
134–135	Rachel Berwick, *Living Fossil: Latimeria Chalumnae*, 2001. Cast copal (amber), mirrorized glass, glass and steel. 60 x 48 x 18 inches. Courtesy of the artist and Sikkema Jenkins & Co., New York
136	Rachel Berwick, *Hovering Close to Zero — still #3*, 2000. Steel, graphite, foam (computer generated), light. Variable sizes. Courtesy of the artist and Sikkema Jenkins & Co., New York. Photo Luc Demers
139	*Jurassic Park: The Lost World*. Film Still. Courtesy of Universal Studios Licensing LLLP. © 1993 Universal City Studios, Inc. and Amblin Entertainment, Inc.; *The Lost World*, 1925. Film still
143	Rosamond Purcell, Detail, from the manuscript *Miroir Historiale* by artist Vincent de Beauvais. J.Paul Getty Museum, 1993, Ink-jet print, 8 x 9 1/2 inches.
145	Rosamond Purcell, *Two-Headed Skeleton Conjoined Twins*, 1993. Iris print mounted to board. 14 1/2 x 9 7/8 inches. Courtesy of the artist
146	Rosamond Purcell, *Two-Headed Conjoined Twins on Romanesque Column*, 1993. Iris print (mounted to board). 15 x 10 inches. Courtesy of the artist
147	Rosamond Purcell. *Dog-Headed Man in Battle*, 1995. Ink-jet print. 11 1/2 x 14 3/4 inches. Courtesy of the artist
148	Rosamond Purcell. *Dog-Headed Saint Christopher*, 2006. Ink-jet print. 15 7/8 x 9 inches. Courtesy of the artist
149–150	Field work
151	Robert Rauschenberg, *Monogram*, 1955–59. Mixed media with taxidermy goat, rubber tire, and tennis ball. 42 x 63 x 65 inches. Moderna Museet, Stockholm. Art © Robert Rauschenberg/Licensed by VAGA, New York, NY
154	Rosamond Purcell, *A Reconstruction of the Museum of Ole Worm, Copenhagen, 1655*. Installation. Originally commissioned by the Santa Monica Museum of Art, 2003
157	Vik Muniz, *Monster (Pictures of Ink)*, 2000. Cibachrome. 29 1/2 x 37 1/2 inches. Courtesy of the artist and Sikkema Jenkins & Co., New York
163	Robert Marbury, *Louis*, 2004. Courtesy of the artist and The Minnesota Association of Rogue Taxidermists
167	Sean Foley, Detail *Lake Monster Habitat Diorama*, 2006. Acrylic on wood, urethane panels and canvas. Courtesy of the artist and Irvine Contemporary Art, Washington, DC. Photo Luc Demers
168	Alexis Rockman, *Camera Trap: Thylacosmilus*, 2001. Oil and acrylic on wood. 72 x 84 inches. Collection of Foundation 20–21. Courtesy of Tim Nye, New York. © Alexis Rockman and Leo Koenig, Inc.

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DENISE BERGEN (COPY EDITOR)

Denise Bergen has worked extensively with the Museum of Fine Arts, Boston (including: *Teel Collection of African Art, Rembrandt's Journey*, and *Egyptian Age of the Pharaohs*) and also with the Montreal Art Museum (*Richelieu: Art and Power* and *Global Village: the 1960's*), Worcester Art Museum, Institute of Contemporary Art, and other major museums.

MARK H. C. BESSIRE (CURATOR, AUTHOR, EDITOR)

Mark H. C. Bessire is the Director of the Bates College Museum of Art. He is currently developing exhibitions funded by the museum's Synergy Fund, which is designated for projects combining interdisciplinary research and programming across the liberal arts. Current projects include "Green Culture" and a group exhibition exploring transgender issues. He has edited three books with MIT Press: *William Pope.L: eRacism; Wenda Gu: Art From Middle Kingdom to Biological Millennium; and Beyond Decorum: The Photography of Iké Udé*. He holds degrees from NYU (B.A.), Hunter College (M.A.), and Columbia University (M.B.A.), and was a Helena Rubinstein Fellow of the Whitney Independent Study Program and a Fulbright Fellow in Tanzania.

LOREN COLEMAN (AUTHOR)

Internationally known cryptozoologist Loren Coleman is widely published and viewed as the authority in the field. Recent titles among his over twenty books include *Tom Slick: True Life Encounters in Cryptozoology; Cryptozoology A to Z; Bigfoot!: The True Story of Apes in America; The Field Guide to Bigfoot, Yeti, and Other Mystery Primates Worldwide; The Field Guide to Lake Monsters, Sea Serpents, and Other Mystery Denizens of the Deep; and Mothman and Other Curious Encounters*. He recently founded the International Cryptozoology Museum in Portland, Maine, where he lives, does research, and writes. He has been involved in the field since 1960.

LORING M. DANFORTH (AUTHOR)

Loring M. Danforth, Charles A. Dana Professor of Anthropology at Bates College, is the author of *The Death Rituals of Rural Greece* (1982), *Firewalking and Religious Healing: The Anastenaria of Northern Greece and the Firewalking Movement* (1989), and *Macedonian Conflict: Ethnic Nationalism in a Transnational World* (1995), all published by Princeton University Press. He is now working on a book dealing with the experiences of child refugees from the Greek Civil War with coauthor Riki Van Boeschoten. He also has a long-standing interest in birding and natural history.

DAVE FILIPI (AUTHOR)

David Filipi is the Curator of Film/Video at the Wexner Center for the Arts in Columbus, Ohio. Recently, he organized retrospectives of French filmmakers Olivier Assayas and Claire Denis, Canadian filmmaker Peter Lynch, and Iranian filmmaker Babak Payami, as well as surveys of the British New Wave, American exploitation films, and rare films from the Baseball Hall of Fame. He received his M.A. in Film Studies from the University of Wisconsin–Madison.

SEAN FOLEY (AUTHOR AND ARTIST)

Sean Foley is a painter residing in Portland, Maine. Foley exhibits his work nationally and has shown at the American Academy of Arts and Letters, New York; the DeCordova Museum, Lincoln, Massachusetts; ICA, Portland, Maine; Bowdoin Art Museum, Brunswick, Maine; and Artspace, New Haven. In 2003, Foley won the juror's award and purchase prize at the Portland Museum of Art Biennial exhibition. He has exhibited at numerous galleries including Mary Ryan Gallery, New York; Susan Cummins Gallery, Mill Valley, California; Allston Skirt Gallery, Boston; and Irvine Contemporary Art, Washington, D.C., where he is represented and had a solo exhibition in December 2005. He is Associate Professor of Painting at the Maine College of Art.

KLIMT STUDIOS INC. (ILLUSTRATED BOOK ARTS)

Klimt Studio Inc. focuses primarily on illustrated book production. Clients include Irving Penn, Bruce Weber, Ansel Adams/Hachette Book Group USA, Mark Seliger, Portland Museum of Art, Corbis Outline, teNeues, and Bates College. The studio is based in Falmouth Foreside, Maine.

RAECHELL SMITH (CURATOR, AUTHOR)

Raechell Smith has served as Director and Curator of the H&R Block Foundation at the Kansas City Art Institute since its founding in 1999. As a contemporary art space with a strong visual art education mission, the Artspace has been recognized for excellence in architectural design, graphic design, and public programming within the region. Smith has organized exhibitions and public art projects presenting work by regional, national, and international artists including Ghada Amer, Shirin Neshat, Wenda Gu, Lee Boroson, Alexis Rockman, Jenny Holzer, Vik Muniz, Eve Sussman, and Andreas Gursky. Smith has served on advisory panels for the National Endowment for the Arts, the Missouri Arts Council, and Grand Arts in Kansas City, Missouri. She is also a founding board member of the Kansas City–based not-for-profit organization The Charlotte Street Foundation.

SUPAFLU DESIGN (DESIGNER)

Supaflu is a small and vibrant design studio in Portland Maine. Current projects are *Sensorium*; a catalogue for the upcoming MIT LIST Center exhibition; collaborative print work with the artists from Spindleworks Artist Studios; independent video work and Bergwear; producing products that will live up to a fancy free hairdo.

CHRIS THOMPSON (AUTHOR)

Chris Thompson is Assistant Professor of Art History and Coordinator of Interdisciplinary Theory in the Maine College of Art MFA Program. He has his Ph.D. from Goldsmiths College, University of London (2002). His writings have appeared or will soon appear in *Performance Research; PAJ: A Journal of Performance and Art; Women and Performance: A Journal of Feminist Theory; Radical Philosophy; Adbusters; Print; Tate International Arts and Culture; ARTL!ES; Art New England*; the *Portland Phoenix*; and others. He is a contributing editor for *PAJ: A Journal of Performance and Art*, and is completing a book on the 1982 meeting between German artist Joseph Beuys and H. H. the XIV Dalai Lama of Tibet.

NATO THOMPSON (AUTHOR)

Nato Thompson is a curator, writer, and activist and serves as Associate Curator at MASS MoCA. He has written articles for numerous publications including *Parkett; Tema Celeste; Art Journal; the New Art Examiner*; and the *Journal of Aesthetics and Protest*. His current exhibition Becoming Animal explores the delicate line between human and animal.

RACHEL BERWICK
HOVERING CLOSE TO ZERO - STILL #9, 20
Steel, resin (computer generated)
COURTESY OF THE ARTIST AND SIKKEMA JENKINS & CO., NY

RACHEL BERWICK
THYLACINE, 2006
DVD, STILL #3, STEEL AND (COMPUTER GENERATED) GRAPHITE AND FOAM
COURTESY OF THE ARTIST AND SIKKEMA JENKINS & CO., NY

RACHEL BERWICK
Hovering Close to Zero • Crystal Skull, 2000
steel, cast crystal
COURTESY OF THE ARTIST AND SIKKEMA JENKINS & CO., NY

RACHEL BERWICK
LIVING FOSSIL: LATIMERIA CHALUMNAE, 2001
CAST COPAL (AMBER), MIRRORIZED GLASS, GLASS AND STEEL
COURTESY OF THE ARTIST AND SIKKEMA JENKINS & CO, NY

Sarina Brewer
UNICORN, 2005
TAXIDERMY SCULPTURE
COURTESY OF THE ARTIST AND THE MINNESOTA ASSOCIATION OF ROGUE TAXIDERMISTS

SARINA BREWER
NORTHWOODS CHIMERA, 2004
TAXIDERMY SCULPTURE
COURTESY OF THE ARTIST AND THE MINNESOTA ASSOCIATION OF ROGUE TAXIDERMISTS

SARINA BREWER
NORTHWOODS CHIMERA, 2004
TAXIDERMY SCULPTURE
COURTESY OF THE ARTIST AND THE MINNESOTA ASSOCIATION OF ROGUE TAXIDERMISTS

WALMOR CORREA
CACHORRA DA PALMEIRA (PROJECT UNHEIMLICH), 2005
ACRYLIC AND GRAPHITE

WALMOR CORRÊA
Capelobo (Project Unheimlich), 2005
ACRYLIC AND GRAPHITE

WALMOR CORRÊA
ONDINA (PROJECT UNHEIMLICH), 2004-05
ACRYLIC AND GRAPHITE

Walmor Corréa
IPUPIARA (PROJECT UNHEIMLICH), 2005
ACRYLIC AND GRAPHITE

Mark Dion
HALL OF CRYPTOZOOLOGY, 2006
INSTALLATION
Courtesy of the artist and Tanya Bonakdar Gallery, NY

The artist thanks Michael Reidy, Hwei Lang Ng, and Justin Moriarty for
CONSTRUCTION, DAN MARQUES FOR LETTERING, AND THE
L.C. Bates Museum of Good Will-Hinckley for the loan of
THE PORTRAIT OF DR. JAMES LEON WILLIAMS BY
Hubert van Herkomer.

SEAN FOLEY
LAKE MONSTER HABITAT DIORAMA, 2006
ACRYLIC ON WOODEN, URETHANE PANELS AND CANVAS
COURTESY OF THE ARTIST AND IRVINE CONTEMPORARY, WASHINGTON D.C.

THE ARTIST THANKS TAYLOR FRANKLIN
FOR HIS ASSISTANCE, WORK AND DEDICATION.

JOAN FONTCUBERTA AND PERE FORMIGUERA
THRESCHELONIA ATIS (FAUNA), 1985
MIXED MEDIA
COURTESY OF THE ARTISTS AND ZABRISKIE GALLERY, NY

JOAN FONTCUBERTA AND PERE FORMIGUERA
FELIS PENNATUS (FAUNA), 1989
MIXED MEDIA
COURTESY OF THE ARTISTS AND ZABRISKIE GALLERY, NY

JOAN FONTCUBERTA AND PERE FORMIGUERA
Pirofagus Catalanae (Fauna), 1987
MIXED MEDIA
COURTESY OF THE ARTISTS AND ZABRISKIE GALLERY, N

ELLEN LESPERANCE AND JEANINE OLESON
WINTER (OFF THE GRID), 2004
C-PRINT
COURTESY OF THE ARTISTS AND MONYA ROWE GALLERY, NY

ELLEN LESPERANCE AND JEANINE OLESON
BIGFOOT & NIOKA I (OFF THE GRID), 2003-2005
C-PRINT
COURTESY OF THE ARTISTS AND MONYA ROWE GALLERY, NY

Ellen Lesperance and Jeanine Oleson
BIGFOOT & NIOKA II (OFF THE GRID), 2003
C-Print
COURTESY OF THE ARTISTS AND MONYA ROWE GALLERY, NY

ELLEN LESPERANCE AND JEANINE OLESON
BIGFOOT & NIOKA V (OFF THE GRID), 2005
C-PRINT
COURTESY OF THE ARTISTS AND MONYA ROWE GALLERY, NY

THE ARTISTS THANK THE LEF FOUNDATION
for support of this project.

ROBERT MARBURY
NARDOG, 2004
URBAN BEAST DIORAMA
Courtesy of the artist and The Minnesota Association of Rogue Taxidermists

ROBERT MARBURY
GREATER LESSER YETI, 2004
URBAN BEAST DIORAMA
COURTESY OF THE ARTIST AND THE MINNESOTA ASSOCIATION OF ROGUE TAXIDERMISTS

VIK MUNIZ
MONSTER (PICTURES OF INK), 2000
CIBACHROME
COURTESY OF THE ARTIST AND SIKKEMA JENKINS & CO., NY

ROSAMOND PURCELL
MAN DANCING WITH LIONS, 1993
iris print (mounted on board)

Rosamond Purcell
DOG-HEADED SAINT CHRISTOPHER, 2006
INK-JET PRINT

ROSAMOND PURCELL
TWO HEADED SKELETON CONJOINED TWINS, 1993
Iris print (mounted to board)

ROSAMOND PURCELL
Dog-headed Man in Battle, 1995
INK-JET PRINT

Rosamond Purcell
TWO-HEADED SHEEP, 1992
IRIS PRINT (MOUNTED TO BOARD)

Rosamond Purcell
WAX CONJOINED TWINS WITH ONE HEAD, FOUR LEGS, 1993
IRIS PRINT (MOUNTED TO BOARD)

ROSAMOND PURCELL
Mermaid, Warrior and Dog-headed Man, 1985
Ink-jet print

ROSAMOND PURCELL
CHINESE DOG-HEADED GOD, 2006
INK-JET PRINT

ROSAMOND PURCELL
Two-headed conjoined twins on Romanesque column, 1993
IRIS PRINT (MOUNTED TO BOARD)

ROSAMOND PURCELL
sasquatch hair, 1985
INK-JET PRINT

ALEXIS ROCKMAN
CAMERA TRAP: THYLACOSMILUS, 2001
OIL AND ACRYLIC ON WOOD
COLLECTION OF FOUNDATION 20-21. COURTESY OF TIM NYE, NY

ALEXIS ROCKMAN
THYLACINE (1-9), 2005
SOIL FROM THE BEAUMARAIS ZOO AND ACRYLIC POLYMER
Courtesy Of the Artist And Leo Koenig Gallery, NY

MARC SWANSON
KILLING MOON, 2001 - 2006
INSTALLATION
Courtesy of the artist and Bellwether Gallery, NY

Jeffrey Vallance
WILDMAN AND TASMANIAN TIGER MUSEUM, 2006
INSTALLATION
COURTESY OF THE ARTIST AND LEHMANN MAUPIN GALLERY, NY

St. Nicholas and the Dark Helper, 2004
Marker on paper
Courtesy of the artist and Lehmann Maupin Gallery, NY

Lapland Snowman, 2004
MARKER ON PAPER
Courtesy of the artist and Lehmann Maupin Gallery, NY

THE WILDMAN, 2004
marker on paper
COURTESY OF THE ARTIST AND LEHMANN MAUPIN GALLERY, NY

Swedish Elf, 2004
MARKER ON PAPER
COURTESY OF THE ARTIST AND LEHMANN MAUPIN GALLERY, NY

Viking Santa Claus, 2004
MARKER ON PAPER
Courtesy of the artist and Lehmann Maupin Gallery, NY

RUSSIAN LAPLAND YETI, 2004
marker on paper
Courtesy of the artist and Lehmann Maupin Gallery, NY

The Symbol of Tasmania: The Tasmanian Tiger, 2002
GRAPHITE ON PAPER
Courtesy of the artist and Lehmann Maupin Gallery, NY

TASMANIA (VAN DIEMEN'S LAND/DEMON'S), 2002
Graphite on paper
Courtesy of the artist and Lehmann Maupin Gallery, NY

Tasmanian Tiger: Pouch Pup, May 2006
graphite on paper
BATES COLLEGE MUSEUM OF ART

BUNYIPS AND YOWIES IN TASMANIA, 2002
GRAPHITE ON PAPER
George Morton and Karol Howard Collection

Tasmanian Devil Stain, 2002
GRAPHITE ON PAPER
COURTESY OF THE ARTIST AND LEHMANN MAUPIN GALLERY, NY

Tasmanian Devil on Georgian Warehouse, Hunter Street, 2002
GRAPHITE ON PAPER
COURTESY OF THE ARTIST AND LEHMANN MAUPIN GALLERY, NY

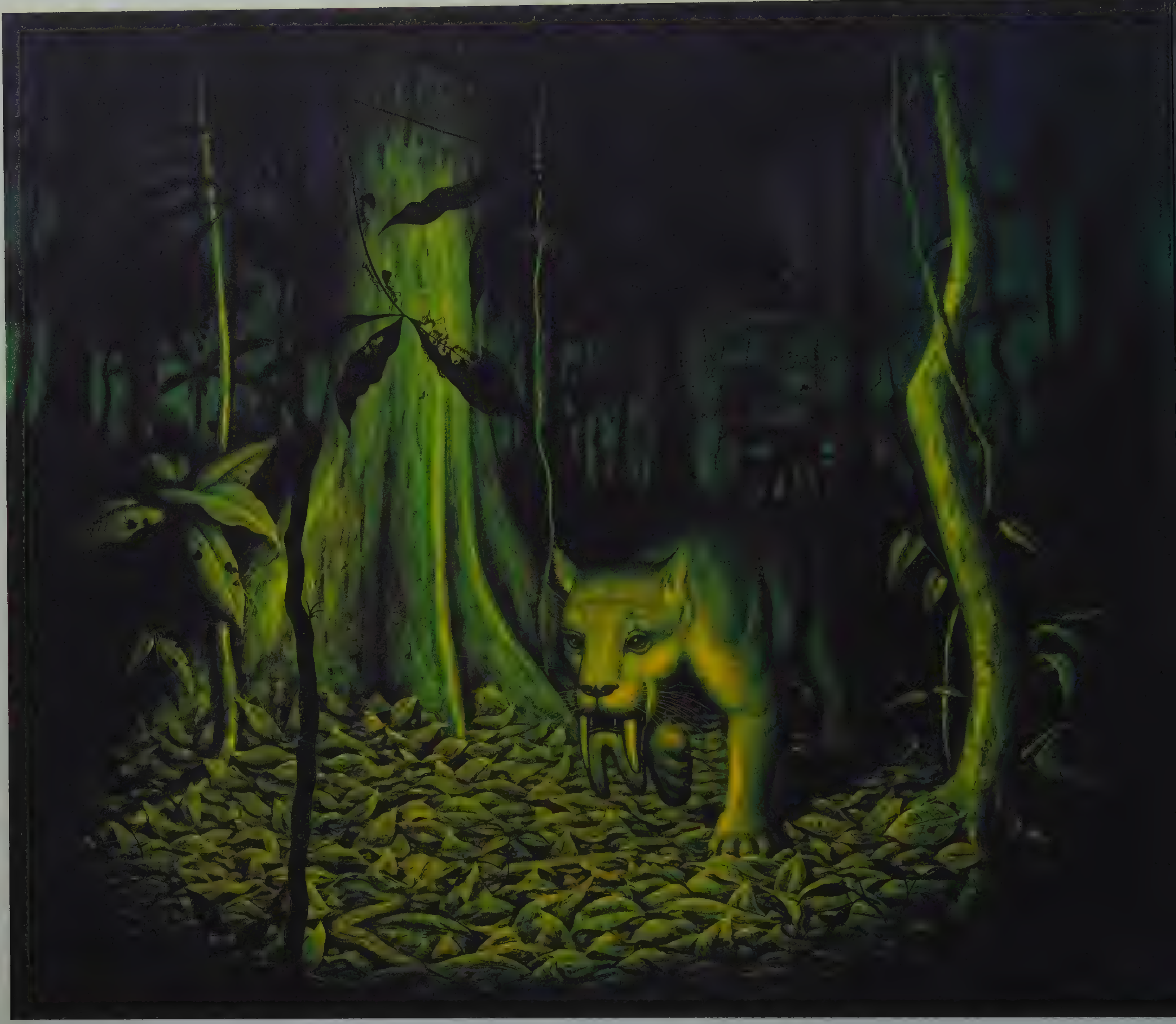
Tasmanian Tiger: Marsupial Wolf, 2002
Graphite on paper
GEORGE MORTON AND KAROL HOWARD COLLECTION

The artist thanks the generous loan
OF NATURAL SPECIMENS FROM THE
L.C. Bates Museum of Good Will-Hinckley.

JAMIE WYETH
Study For Anubis I, 2003
MIXED MEDIA ON TONED BOARD
COLLECTION OF JAMIE WYETH

Jamie Wyeth
STUDY FOR ANTUBIS II, 2003
MIXED MEDIA ON TONED BOARD
COLLECTION OF JAMIE WYETH

Loren Coleman
FUTURE MUSEUM OF CRYPTOZOOLOGY
COLLECTION OF LOREN COLEMAN



Cryptozoologist **LOREN COLEMAN** *lends a privileged insider's view of key events and figures, providing an excellent history of cryptozoology. Art historian* **CHRIS THOMPSON** *delves into the legacy of Charles Fort and his influence on contemporary art and philosophy. In discussing Fort's 1919 book "The Damned," Thompson pinpoints the relationship between artistic research and cryptozoology. Film/video curator* **DAVE FILIPI** *offers a wonderful description of the power of film to encourage responses to the irrational and impossible (a relative term as we move further into the biological millennium). Curator* **NATO THOMPSON** *points out in his essay "The Call of the Wild" that "with modernism's increasing focus on the human condition and the image itself, the metaphoric potential of the animal disappeared." Thompson makes us wonder if the prevalence of animal imagery in contemporary art is a reaction to modernism and/or a symptom of a new period of thought at the new millennium that is interested in metaphor, symbolism, and the apocalypse. As a leading co-conspirator in the project's development, a participating artist, and essayist,* **SEAN FOLEY** *applies a unique perspective on visual analysis through his practice and interest in cryptozoology. Venturing into literary terrain that encapsulates all the essays, these philosophical writings reveal the project's fascination with the relationship between the "subjective" and the "visual" and discusses art, myth, science, and the Wunderkammer.*

An artists' project, **CRYPTOZOOLOGY** *maps the area between the coordinates of David Wilson's timeless mission for the Museum of Jurassic Technology in Los Angeles, where "[t]he learner must be led always from familiar objects toward the unfamiliar; guided along, as it were, a chain of flowers into the mysteries of life," and the current trends identified by Chrissie Iles in the Whitney Museum of American Art's 2006 Biennial, which explore "the artifice of American culture in what could be described as a pre-Enlightenment moment, in which culture is preoccupied with the irrational, the religious, the dark, the erotic, and the violent, filtered through a sense of flawed beauty."*

CRYPTOZOOLOGY: OUT OF TIME PLACE SCALE *is curated by Mark H. C. Bessire and Raechell Smith and organized by the Bates College Museum of Art and H&R Block Artspace at the Kansas City Art Institute. Artists include: Rachel Berwick, Sarina Brewer, Walmor Corrêa, Mark Dion, Sean Foley, Joan Fontcuberta and Pere Formiguera, Ellen Lesperance, Robert Marbury, Jill Miller, Vik Muniz, Jeanine Oleson, Rosamond Purcell, Alexis Rockman, Marc Swanson, Jeffrey Vallance, and Jamie Wyeth.*

MARK H. C. BESSIRE *is the Director of the Bates College Museum of Art. He is currently developing exhibitions funded by the museum's Synergy Fund, which is designated for projects combining interdisciplinary research and programming across the liberal arts. He has edited three books with MIT Press:* William Pope.L: eRacism; Wenda Gu: Art From Middle Kingdom to Biological Millennium; and Beyond Decorum: The Photography of Iké Udé. *He holds degrees from NYU (B.A.), Hunter College (M.A.), and Columbia University (M.B.A.), and was a Helena Rubinstein Fellow of the Whitney Independent Study Program and a Fulbright Fellow in Tanzania at the Sukuma Museum.*

Cover art by Jeffrey Proctor

A.
The exhibition is curated by Mark H. C. Bessire and Raechell Smith and organized by the Bates College Museum of Art and H&R Block Artspace at the Kansas City Art Institute. Artists include:

Rachel Berwick, Sarina Brewer, Walmor Corrêa, Mark Dion, Sean Foley, Joan Fontcuberta and Pere Formiguera, Ellen Lesperance, Robert Marbury, Jill Miller, Vik Muniz, Jeanine Oleson, Rosamond Purcell, Alexis Rockman, Marc Swanson, Jeffrey Vallance, and Jamie Wyeth.

B.
Often considered a marginalized practice or a farcical adventure, cryptozoology is the quest for unknown, rumored or hidden animals. Its most notorious pursuits include the Loch Ness Monster, Bigfoot, and the Abominable Snowman though it has also revealed animals that are now part of the classified natural world.

For updated information, www.bates.edu/crypto.xml

Myth, science, fraud and imagination are the space where cryptozoology and contemporary art collide. The curators, artists, and writers present an environment reminiscent of the curio cabinet and the Museum of Jurassic Technology, considering life and mystery as inseparable in a contemporary exhibition.

– *Ralph Rugoff, Director, Hayward Gallery, London*

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